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## An American Epic of Attainment

T 1S a fine, fine thing, that Dr. Chevalier Jackson has done in writing his autobiography. This most famous throat surgeon of his time, and the friend and counselor of many great singers, has produced a book as rich in human interest and general information as Dr. Victor Heiser's "An American Doctor's Odyssey" or Dr. Axel Munthe's "The Story of San Michele." Courageous and kind-hearted, he tells a story of almost incredible privations and sufferings in order to secure an education. A

precocious youngster, small and frail, he aroused the jealousy of bigger boys who went to school with him near his home, which was on the edge of one of the bituminous coal districts a few miles west of Pittsburgh. They found him so far ahead of them in school work that they tormented, tortured and bullied him almost unbelievably. Dr. Jackson explains this as a case of inferiority complex upon the part of the boys, who entered school so late that some of them were in the primer at seventeen years of age, whereas he had entered school at four. An inferiority complex sets up a defense mechanism; and in this instance it took the form of crucity to the little student, through physical tor-ture. Everyone knows, however, that a bully is always a coward at heart, and Dr. Jackson's childhood bullies have passed into oblivion while he has advanced to immortal heights.

The story of his voyage in the filth of the steerage of an ocean liner, in order that he might study with the great London throat specialist, Sir Morell Mackenzie, is a little epic of determination. He tells with glee how he was

called upon to take care of a man with smallpox and thus was removed from the steerage to the more endurable

quarters of the ship's sick-bay. Thrice, while Dr. Jackson was climbing up in his profession, he was laid low by tuberculosis. Did this feeze him? No. He merely looked upon these periods of prolonged confinement to bed as splendid opportunities to arrange his material for the publication of his all important books upon the throat, the traches, bronchi and the esophagus, and the remarkable technic he developed for removing through the mouth foreign bodies lodged in the lungs. As a result of his bronchoscopic clinics, he has a veritable museum of objects ranging from safety pins and collar buttons to miniature watches and false teeth, which in some mysterious manner unfortunate individuals have managed to inhale into their lungs. With such an object in the lung, death after great suffering, is almost inevitable. Formerly removal was attempted by cutting into the lungs, but the percentage of recovery was very small. Dr. Jackson, by reason of his development of the bronchoscope, and by his fabulously delicate and sure touch, has thus personally saved thousands of lives. He attributes his surety of touch, and his freedom from tremor at three score and ten, very largely to his lifelong abstinence from alcohol and tobacco. In treating the throats of a vast number of singers, he

has always enjoined them not to smoke or to drink. He looks upon nicotine and alcohol as diluted poisons peculiarly injurious to the un-

cous membrane of the throat and the nerve control of the delicate muscles of the larynx. He is so convinced of the grave evils of alcohol that he refuses (except where unavoidable) to patronize a hotel or a restaurant selling liquors. He also puts stric-tures upon the abuse of the voice through yelling, such as one hears at football games. According to his ex perience this does untold damage to the vocal organof those who intend to become singers.

An extraordinary man is Dr. Jackson, five feet eight inches tall, very thin, very agile, subsisting upon a most frugal dict, eschewing meat, he nevertheless has the endurance to tire out many younger helpers. At seventythree he has the eager activity of a youth. An enthusiastie fellow Rotarian, we have seen him at many luncheons. when summoned by a hotel attendant, dart off with the alacrity of a young interne

Permitting himself almost no social life, Dr. Jackson has given his time to his profession with the devotion of an anchorite. His dominating

passions have been his love of truth, of little children. animals, nature, and his great desire to relieve human suffering. In this work he has struggled to inform the



Loaded with medals and honors from many countries,



DR. CHEVALIER JACKSON

including the Legion of Honor of France, the Order of Leonold of Belgium, the Order of the Crown of Italy, mem-Leopoid of Deigium, the Order of the Crown of thary, mem her of thirty-six world famed medical societies, stall speeialist in five great l'infladelphia hospitais at one time, aud acciaimed inroughout the world as one of the greatest many are satonished when they first meet him. many are astonished when they first meet him. Never money-minded, Dr. Jackson is an altruist who has done an invesces amount of his work without commensurable remmense amount or his work without confidendable to mineration. Not until a protective secretary began to take muneration, yot until a protective secretary began to take charge of his fees, did he hegin to have the financial relief to which be was entitled by his great genius. A man of great versatility. Dr. Jackson has taken an interest in a great versatinty, 121. Jackson has taken an interest in a wide range of subjects, from cooking and cabinet making to fishing and painting. His book, published by MacMillan & Company presents in color, published by MacMillan dinary pointings Dr. Lackson is embidortrons and and cuers at his clinics and lectures are amazed to see him start to draw an intricate anatomical design, with a crayon start to draw an intricate anatomical design, with a crayon in each hand, both working at the same time. He was not in each hand, both working at the si born with this sift but developed it

In August, 1937, The Etime printed a disest of a lecture m august, 1937, The ETUDE printed a digest of a lecture upon the voice, given by him before the Philadelphia Music Teachers Association. This attracted wide attention. All in all, his book will become one of the classics of

American achievement in automorphism terms of American achievement in surmounting tremendous onfor having done so.

### And the Mothers Sano

NE of the most resultful movements of the present day. in our country, is the Parent-Teachers' Association Twenty-five years ago mother took Johnny and Mary to asked and more or less consisted them to a kind of alien institution following a fixed pattern of education. If Johann institution following a fixed pattern-of education. If Johnny played "hookey," or if Mary became neglectful or im-pertinent, mother or father was called to the school to straighten things out or to reinstate the child after 2 and straighten things out or to reinstate the entil after a sus-pension. Other than this, the parent had no more contact with the school system until graduation day. It was as foreign to the average parent's life as the Water Depart-

ment or the Fire Department of the community. on or the rire pepartment or the community.

Of course this was all wrong and had to be changed. Meanwhile great mutations had come to the entire edueational system in relation to national life. The first intimation that the parents had of this was a radical chance in the child's report eard. The his change came about in the attitude toward the child. In other words, children were no longer compelled to conform to subject matter, but the subject matter was made to conform to the ica, but the subject matter was made to conform to the individual needs of the child. Parents of all types began to take an interest in the systems in the school. They likewise noticed that the foremost factors on the new type of wise nonced that the foremost factors on the new type of report had to do with those things which make for good eitzensbip: "Character," "Health," "Personal Respons-bility," and "Initiative," instead of the old "readin', ritin' In other words, the educators realized that and rithmetic. the first obligation of any school system is to make good effizens, no matter what other education they might have.

The objective was to train the whole child and not merely The objective was to train the whole come and not merely a few areas of his brain. The intellectual, physical and emotional activities of the child all received attention in proper proportion

roper propertion.

The nature of the great change in the attitude toward The nature of the great enange in the attitude toward sto shild in the school is indicated by the score of the the ends in the school is indicated by the scope of the Asilv topics for American Education Week, conducted last daily topics for American Laucation week, conqueted last Necessition in all the schools of America. Note that there November in an the sensors of America. Note that ther is no reference in this to "readin', ritin', and 'rithmetic.

Daily Topics

Sunday, November 6-Achieving the Golden Rule Sunday, November 7—Acmeving the Golden Rule Monday, November 7—Developing Strong Bodies and

Abre amus Tuesday, November 8-Mastering Skills and Knowle Vednesday, November 9-Attaining Values and

Standards
Thursday, November 10—Accepting New Civic Re-

Friday, November 11—Holding Fast to Our Ideals

of recessom Saturday, November 12-Gaining Security for All

Gradually, in different parts of the country, parents began to form themselves into groups to cooperate with the gan to form themselves into groups to cooperate with the teacher in educating the child. This movement is now (Continued on Page 56)



THE CHORUS OF THE COUNCIL OF THE PHILADELPHIA HOME AND SCHOOL ASSOCIATION p. George L. Linder, Diverse of Monic, Philadelphia, Padia, Melodat, is trees as a constraint, in the SCHOOL ASSOCIATION p. George L. Linder, Precident of the Council, is used at in Fife and Mrs. Cryde Baker, Chromans, of Manager of the Printers Mrs. John Macherman.

# The Amazing Musical World of To-day

### An Interview with the Eminent Pianist WALTER GIESEKING

Secured Especially for The Etude Music Magazine

By OLIVER DANIEL

This article presents the views of the artist speaking, and not those of Time Errune. It will unguestionably create controversy, but we feel that Mr. Glesching's opinions merit the frest expression in a mustal journalism forms such as ours. Whether all our readers agree with him or not, in these days we must susport free speech, and therefore his indust, especially in the matter of "Christian Art." must be read as his personal views and not those of Time Errune.

### Biographical Sketch

Walter Greebing is an exemple of the tree internationalism of sorties. It is also been in Lynn's Perice, in 1926, and of the Michael Conference of an other based both of the Conference of the Greek of the Conference of the Greek of Anthrop, by broads the studies with Narl Leiner, Gleekings muse their the Greek of the Conference of the Greek of the Conference of the Greek of the Conference of the Conferenc



WALTER GIESEKING

THERE IS MUCH TOO MUCH talk about music. If one is inmately musical, he reacts to tones without the need of any explanation; he responds directly to the music itself and merely says that is beautiful' without ever bothering shout a reason. To speak of the content of music, and to be specific regarding its meaning and emotional states, are extremely difficult to do, for many times it is next to impossible to put such expression into words. It is often difficult to classify emotional states, because our terminology is so poor beside the subtle expressive possibilities of other artistic mediums. We can hardly speak of music that is devoid of emotion. Even in what we might call bad music, emotional reactions are produced; but naturally they are of a vastly different sort than those evoked by our great mas-

program sense, yet it is no meaningless succession of notes, for if it were how could such great masses of people in all narts of the world be so deeply moved by it I recently saw in Germany a hook that corrects that Beethoven used a literary pattern, as it were, for nearly all of his compositions. It is the work of a University professor, but I cannot now recall the name of either the book or of the anthor. He explains, however, that each work is composed around a definite drama or poem It is really silly. I could not read all the way "Hammerklarier)," he says that it is mudelled after Schiller, "Jeanne d'Are," The Sonata 'Pathetique, Op. 13," is supposedly modelled after a poem that was firve; but he got around that later by saying that it was another poem on the same abject but by a different poet.

I silly himd girl story; and the associations g about brooks and birds and stories that attach themselves to muse. They go down s through the centuries, doing a great deal of b harm. Yet it seems impossible to suppress

"Even in the case of Debusy, whose music suggests painting in sound, the material of his ideas is obtained out of a certain sort of vision, but it ends there. The development is always musical. The names for the 'Prévalues,' for 'asstance, were often suggested by the music itself; and they are found written at the end rather than at the beginning of the compositions.

## Spirit, not Technic, Makes Great Music MOST STUBENTS AND MUSICIANS Who come

is well with I could not read if the way to play the me, particularly in America, the Month of the Sec. Meet I of the Property I am a restrict of the Sec. Meet I of the Property I am a reader of a sec. Meet I of the Sec. M

parts of the ball. Now such a thing may be of both interest and value to the state of the state

much-one cannot say

The Birth of a National Art "MAY TABLES" pates and the world come to play for me when I am it world come to play for me when I am it world come to play for me when I am it would be a supported by the play for practice with concentration and not merely by finger anowawar; for practice with content and play finger anowawar; for practice process of mount frainger, it collaboration with Leimer, I have written a book on the play for the play of the play for the

tive and still teneings. "America is still so new a country; but what are a few handerd years, when you would are a few handerd years, when you can a satisfaint consciousness. Reactions here are still like those of a foreign country. Although people are born here, their sools and finner feedings turn to other lands and other relatives are drawn upon for instead, but then if one is saked, "Where are the great composers?" once an only saveer the great composers?" once an only saveer.

"Men in America have such a strange outlook on Art. The business man type seems to brink that to have any art appreciation as to lack masenhinty. It seems to be considered sort of funny here, and something of which one should be ashumed.

thing, and it is really assument to meet no many apperently enthred people who enternian such ideas. While I was riding on the control of the control of the control of that embodied this so clearly. It spake of how much mixer it is to hear the sound of hext, a basic or whatever you call inyour know, a foll-emploding in a stream of the control of the control of the control of mig great are expression down to help will mother package of tobucco, chewing gum or other cosmodity.

gum or other commodity.

"As I am on very well acquainted with celurational institutions here in America. I do not always know the attitudes they take on museral mattern, but I find it amost in that underwish, such as I fairward and teach to a applied music at all. I mee beard a central by Edward Burlingsame Hill that Even if the Augel Gabriel came to Reston, I fairward, and not leave him teaching the

### Personal Participation a Stimulus

A service contribute of more important and poly, more inspection to make ments; they should be study to talk about it. Of when rake is the study to talk about it. Of when rake is the present men in Phorne a caze for the gains. It does not produce very longists and the present men in Phorne a caze for the gains. It does not produce very longists and a montre or way and does were measured an amounter performence, all best they are course assessment in the making of immore different contributions. It is not to be a substant in After one basses and lives with about 1 at After one basses and lives with a substant 1 at After one basses and lives with a substant 1 at a set thing, they are the corresponding important everyte, at times transmission, important everyte, at times the contribution of the con

people knew where you are and can jollow

you; but, otherwise, what does it mean? "It is a remarkable thing that Germany has produced such an outstanding and unen line of great musicians, from Ba to Strauss. There have been broader fields there for musical activities than in any other countries. For this great development of music in Germany there are several reasons, one very formative one being the existence in the past of so many small culwhere art was fostered. Nowhere else are there so many symphonic orchestras, so many opera houses, and so many concerts. There seems to be also a ligher percentage of musical people in Germany, and the countries around, such as, Austria, Czechostorakia, and Switzerland, than in any other part of the world. There is now an apparent lull, however, a waiting for the next great composer, Perhaps he is already music resting unheard on his manuscripts.

#### The Composer's Awakening Incentive "The type of Christian meaning which

motivated many of the great artists of the past is no longer a potent force in the art expression of the present. We really have no such thing as Christian Art to-day. Bach was at heart a simple church com noser, and there is a strong religious note in the texts he used in his cantatus, the Passions, and in the stupendous 'Mass in B minor'; but in the case of Beethoven, I do not consider him as an expression of Christian Art. His work is a more uni-

"All of those forces which affect the nan being leave an imprint on his music Climate is a determining factor only if it has been the same for many years and blends together with one's inheritance. Former is almost too small to make many distinctions; and, if you wild an Italian to edly become accustomed to the colder climate, and will learn to drunk schnapps in-stead of wine; but, if he is of a creative type of mind, he will retain his original ideas, and they will remain for the most part unaffected.

"When many composers lieg n, they compose because they have to do so and because they desire to express themselves, Many times success unfoctunately destroys their naivete. So many of the young composers feel it is criminal to write a major or a ramor chard Personally, I still like majors, and still approvate a consumance I discussed with Konssevitsley a recent modern music festival held in Paris. 'Most of it sounded absolutely degenerate,' he remarked. "When traveling from one country to

another, I find that the people are remark able similar. Everywhere one encounters poor appreciation, and some with no remonse or appreciation at all. Musical tenders one seems to find everywhere. The are many more unfortunate concerts than

there are good ones. This of course profoundly affects peoples' reactions toward number and establishes their preferences. A work of Beethoven, Mozart or Bach can be unudurable if it is played badly; but waltres, and etudes of Chopin, the waltees of Strauss, along with much mediorre music, all are somehow tolerable even when played poorly; for the latter seem to take fewer gifts and less ability than the former. Compositions, consisting eliefly of sensuous arrangements of tones and brillions effects, suffer little if they are played slower or faster; and, though it is true the effects will be more or less brilliant and elegant, the rhythm and melody stand fundamentally the same. The Blue Danube is an inspired composition, and I can stand hearing it even if it is poorly

played; but a Beethoven sonata poorly played-never! Personally, I dislike the waltz rhythm. This unit-pak-pak, unit-pak-pak, seems to be such a simple, barbarie, foolish thing.

I just dislike it. Some people feel that Back, Mozart, and others of their period, should be heard only on a harp-ichord; but, after listening to them on the pizno, it takes a long time to adjust one's self to the thin tinkle of a harpsichard. It is only a matter of taste. Perhaps Bach should be licard that way but certainly not Mozart. In intimate roundings alone is it possible; but in a large ball the thin isadequate tone is out of the question. I do not actually disapprove of it. But I still play the piano. sirians like it, so there must be something

so high a degree of specialization that at times many musicians find other factors of their education and cultural interests insufficiently developed, some people adopt the attitude that musicians do not represent as high a level of intelligence as men of other professions. This is of course incorrect. Many musicians, however, do not have the same facility in expressing themselves as adequately through other mediums as in music. Although in the profession of music one may find as many minoportant he remembered that it is only be who is outstanding in his field, who matters. Take Liset! What an amazing man be was, he a great musicism, one must be a con-bination of many things."

Because music as a profession requires

### "Going Through" the Book By LILLIAN STRAUSER NORTON

How your orrex we of the music teaching nofession hear pupils remark. "I am almost through my book," or "I am going to burry through the rost of this book so I can have a new one." We may be able to repress an audible group or even a sigh, but inwardly we bemoke the fact that, all our efforts to the contrary, the pund is still convinced that merely "going through" the bookovering the ground however sketchily- is

child can readily see that going ognished to completing the Fourth Grade of the perfoliuse of mathematics, English, and other strikes and embers and embers the person place to that expression can be remarked to the control of the

only the means to a desired end. Just so, music is composite, and unless every comnament part is recognized, understood and mastered, any composition or any musical grade is most certainly not completed any more than the reader alone constitutes the Oh, for words to impress that notes and

note reading are, or should be, elementary and only the tools which the pupil should employ to bong about the finished resolu-To so many pupils a new piece means just

### Radio Flashes

### By PAUL GIRARD

HIS TIME OF YEAR almost everything centers around the sym-phony orchestra in the broadcasting of good music. Toscanini and the NBI Symphony have returned to the air. The Italian muestro's twelve scheduled concerts are about to draw to a close, but the memory of them will live on, for these concerts have been of the highest order. This year the broadcasts of the NBC Symobserv have not only been tonally bettered, but the unity of the orchestra has been greatly improved,

This year, in connection with the NBC Symphony brondrasts, Mr. Samuel Chotzinoff, the pianist and critic who, at Mr. David Surnoff's beliest, was directly responsible for Mr. Toscanini's return to America last year, is board as commentator

Howard Baylow, conductor of the Columbia Broadcasting Symphony Orchestra, who recently concluded his third summer of Sunday afternoon "Everybody's Music" concerts, is continuing this program, by coolar demand, in a new evening series Mr. Barlow has built up a large and devoted following on the air, not only for his exploitation of the classics but also for is playing of works by maknoun American composers. In the new series of con-(heard on Wednesdays 9.00 to 9:30 M EST, Columbia Bruzdenstring System) the conductor is carrying out the principle established in his Sunday concerts by performing the works of modern and classical composers that everybody enjoys bearing as well as American works that shon excentional ment A cast of familiar personalities has been

sembled for this year's Sunday afternoon broadcasts by the celebrated New helm is John Barbirolli, the young English conductor, who was born in London in conductor, who was norm in London in 1899 of an Italian father and a French mother. The guest conductor, during Bar-

birolh's mid-season vacation, will again be the splendid Roumanian violinist, composer and conductor, Georges Enesco, M Piastro is again the concert master of the orchestra, and Joseph Shuster is again the borbing violoncellist, Errest Schelling, the American planist, composer and conductor to has been called the 'musical godiather of America's younger generation, of America's younger generation, arrest an unfortunate illness which kept him from bis musical duties last year, has again assumed control of the orchestra for the Saturday Morning Young People's Con-

When on October 17 the Rochester Civic Orebestra gave its first contert of the year, the National Broadcasting Company in angurated the most extensive series of symphonic broadcasts ever offered to the American radio andience. This program was the first of 90 to be broadcast this season from Rochester, New York, over a coast to coast NBC network. The complete list of concerts includes four Thursday matinees and eight Thursday evening broadcasts by the Rochester Philharmonic Orchestra; twenty-eight Monday, and fifteen Tuesday afternoon programs by the Rochester Civic Orchestra, and sixteen Thursday eyening and nineteen Saturday morning proadcasts by the Eastman School of Music Orchestra. There will be two Thursday evening broadcasts of the Rochester Philexchang broughts of the Korbester Fan-barmonic during January, on the twelfth and the nineteenth (NBC-Blue Network, 8:30 to 9:30 P.M., EST).

This season is the eleventh consecutive one that Dr. Walter Damnisch, dean of American conductors, and the NBC Music Appreciation Hour have been heard. As Dr. Damrosch's whedule this year is not weekly, we suggest that you consult the newspapers for dates of appearance. In structor's Manual and Sindent's Notebooks for these broudensts can be obtained by a riting to the National Broadcasting Conpany, New York,

## Fifty Years Ago This Month

EUCENE E. AVERS, a leading pramo teacher his day, contributed to the columns of THE ETUNE the following significant analpass of the successful teacher. He is a model teacher. He has a model atudio and model disciples. We are inter-

studio and moute decines. We are inter-ested in all he does from the very first mannent. He has a good panno—not a mere piece of furniture—a little worn, perhaps, but first class in action and quality of tone. His studio is plain, but attractive of tone, the author to peakly been net-entire. Fig has more books than beig-a-bear, and more music than silverware. "I He is patient To some listeners the

ordinary playing of an inexperienced pupil is hardly endurable. Some teachers are very restless and ushappy while submit to this ordeal. And this infelicity generally to the oracat, communicates itself to the putal and redisastrons to the temper of both teacher disastrops to the remper of neate teather and pupil But our model teacher scenaand pupit the ten name; water senter to be interested in the poor playing of line

2 Genuine patience does not imple stolicity or dullness. Our teacher has annualron He in cer talks sleepily, he is organization the users take steeping, no re-wide awake, and he manages to keep in-pupil awake. All comm is dissipated Hismind is selive, and after to every point of interest He quickens offices His papel is impelled by the byclinese of his method 3. His language is chose and foreible His plays an elega and attractive. His

method of presenting truths is bigital and natural. He is at home with his subject he knows every phase of it; he has explored its dark places for himself, and be leads his pupil confidently. His study has not been confined to his subject; he also knows his pupil. He frames his argument to sunt his listener, and draws his illustrations from subjects with which she is familiar If she is literary, he knows that he must draw many of his analogies from

I He is hopeful He expects to resp ? rich harvest In each pupil he tries to see the building forth of promise. He is quite to perceive it when his pupil has takent be is sanguine in his expectations. He finds in each soul some gen worth the polishing, and rejutes in the antiquation of the fesult. Hopefulness is contagnets His papel may not be capable of gaming sure their from his intelligence, but his hope fulness is like a strong stimulant. Some pupils used more of hope than of instruc-

"5 Perzuriem v is another element in on model teacher's character. He is determined to succeed No difficulty is great count to weaken his codearor. No obstarle shall sland in his way if perseverance can were

% He is an cuttoward Nothing eret really moves in this world until some of thusastu man highes to more it

The would be in the expension of the punish what color is in painting-

## The "Moonlight" Sonata

Fact, Fiction and Fancy

By SIDNEY SILBER, Mus. Doc DEAN OF THE SHERWOOD MUSIC SCHOOL, CHICAGO, ILLINOIS

HEN A MUSICAL MASTER- designations attarbed to musical compasis spoke of Beethoven without affection, as a PIECE becomes universally by most specific as a second of the control of the co loved: when neither time our hanging fashions in composition diminish music leaves everywhere; we are indeed confronted with an intriguing obenomenon Such is indisputably the case with Bee theren's so-called "Moonlight" Scenta theren's so-called "Moonlight" Scentz. Wint may be the reasons for this wolcsprend acceptance? Indeed, a difficult and complex question! As for myself, I see in this work an intensely human document, abounding in vitality and wrought with consummate skill; an atterance inspired by the master's keen reactions to life, as well as to his individual existence, his vearning and struggling for self-expression and selfmastery. Since these are, notontally, the assirations of the great mass of average, marticulate humans, their revolation in

tones cannot but exoke sympathetic response. pater of some sort. Berthuyen remains the most notest of them all. He took music from the sales to the concert ball, from the castle to the cottage. He lowed this already grown up art from the incongruous sursery of the alle, but cultured, neh and gave it a rightful place, for the very first ime, on equal terms with its adult brethren In short, he made the art of music truly

So Truth must Stand THE POLLOWING PACES have been established by authoritative biographers -

1. The designation "Moonlight" was not given by Beethoven. 2. Berthoven left no clue, other than the

manuscripts, to either the source of its 3 The dedication to Countess Gulfetta

Gurceards was casual, having no refer (The countess married Count Gallen berg at the end of \$801-the year the work was composed)

Let it fruthermore be seted that this is since the first movement is not in sonata Beethoven ralled it "Sonata quasi fantavia (Sonita in the manner of a ring to the literal meaning on instrumen-

#### Rubinstein's Reactions

A GREAT INTERPRETUR'S PRICTIONS AT AMOREI as revealing the true nonsuran's and agast's attitude toward the interpretation of all

promptive supplier, barearolle, and so can Among other things, he says, "Having become stere-typed, they facilitate the understanding and rendering of the compositions for the public; otherwise, these nordes would run the risk of this is, is sufficiently shown by one example, the 'Mornfield' Sourta.

"Mornight demands in music the exercission of the dreamy, fanctial, peaceful-a soft, mild radiance. Now, the first movement of the C-sharp minor Sonata is TRAGIC from the first to the last note; a beclouded beaven, the gloomy mood of the soul. The ATE, and the exact opposite of praceful The scroud movement alone would, in any case, allow a mementary

The Designation, "Moonlight" SAYS KREHBEL in "The Planoforte and its Alusac," "Much mischnet has been much by the titles which publishers and others of the composer. The sounts in C-sharp minor has asked many a tear from gratle souls who were taught to hear in its first associated a lament for unrequited love. and reflected that it was dedicated to Countess Gorenards. Mounlight and the

In a letter, dated January 22nd, 1892, Alexander W. Thayer, the greatest of Beethuver's bingraphers, says "As for the

a rocking on the waves of Lucerue, on a normhelst evening "Many years ago, a picture on the title page of an edition led the Viennese to call it 'Laubensonate (Arbor Senata),' the pic-

ture evidently referring, or giving rise to a story of its composition in an arbor" The Dedication

Scharring in his hopeards of Beethosen, has this to say: "Although, if my

asked it back and dedicated the C sharp many to Confecta instead. There is no good. reason to suppose that his devotion to her old age, Countess Temericals-Gallenberg

music. Then, an afterthought, with sudden animation: But his playing . . it was

A little known Source of Inspiration ALAIN REPUREING to Thaver, we find that The subject of the someta was suggested by Scime's little poem "Die Beterin (The Praving Maiden)." The poem describes a maiden knerling at the high altar in prayer for the recovery of a sick father. Her sighs and petitions ascend with the smoke of incense from the censers, angels come to her aid, and, at the last, the face of the suppliant glows with the transfiguring light of hope. The poem has little to commend it as an example of literary art, and it is not casy be connect at in fancy with the last movement of the sonata, as with the first and second; but the cordence that

#### Fiction that Falters

AGAIN SCHALLFRAR; "Some sentimentalist invested a popular myth about the so called 'Moonlight' Sonata. There are sevholds that Beethoven was wandering in the mounts streets of Vienna, when he saw a should never see the greatest of all musi ians, Beethoven accosted them, went to their humble bome scated broad if at the the of the boy, by the 'bonne year' of the Sonata. Then, rising to his full five feetfive, he rescaled his identity, embraced the lad, and rushed forth to dash down his

Variant of this tale makes Beethoven ges the blind hoy's window, overhearing 10. No 2" and expressing a wish that he nught hear the composer play it. Then it makes the latter push his way in munnonmerel, play it correctly, and fall to im-provising the "Op. 27. No. 2"

Where "ignorance is bliss" Nor LONG AGO THE FOLLOWING LINE WAS COvery prominent elergyman: "He (Bretheren) took moralight and made of it a subline sounts." This good man can hardle busically meaningless statement, since inmerons writers on music and some of more their readers



THE BOURDELLE BEETHOVEN In the Metropolitan Museum of Art, New York City Translation of legend: I am the Bacchus who presen delicious nectar for mankind.

One of the most amount comments, by a certain F. F. Weber, appeared in the eleventh volume of the New Berliner Musikreitung. Rend, and reread the second sentence. It is a weird and wonderful specimen of the tage-worm type of sentence in vogue, many years ago, in "erudite" Germany, We quote: "Beethoven in this sonota, represents dream-scenes which take place in visible Nature. Were we to stand in the hush of night, anidst historiant vege tation, and did there then approach step by step, the natural essences which fill the cells, well-mgh to bursting, and in which the world of growing things surnounds us with its loving embrace, so the our senses should be finally quite absorbed busy vegetative world around us-that shows in the least leaslet the full intensity of its nower-and should the aniens of the processes of Nature continually obtrude themselves upon us, neither withheld nor to be driven away by any means whatsoever, only occasionally betraying their sublime cond-no actual sound, but a dream-sound sonate in C sharp winor

#### Let Others Speak by your and you won't say of the Berlin specie

rournal, Eche, No. 43, is an article by Peter Cornelius, in which he commutes the to "a majestic Gothic cathedral, whose inviting chimes guide seeking behevers on their nath, through the wilderness, to its surred enclosures. All sain floats unward through the wilderness and is resolved in the harmony of a blessed spirit-prayer. In the second movement, earthly love holds sury and would four driver those surged chinus with the tones of its harp. To thus love is issued a mandan rather to turn tible might in the third movement, the dim forest is again sought out I vil spirits have closed the doors, the holy chance are unite yet their echo still sounds. Belief is ilead in the heart. Disconsolate wandering! But the beart is baughty and hold-ONWARD! It must answer, som aloft

(Continued on Pauc 66)

## The Threshold of Music

A STORMY SEVENTH -- AND SOME EVEN MORE COMPLEX CHORDS

### Natural Laws That Guide The Flow Of Chords

By LAWRENCE ABBOTT Assistant to Dr. Walter Damrosch

This article is the tenth in a series on "The Doorstep of Harmony." The first appeared in The Etude for January, and an article will appear each mouth hereafter.

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THE LAW OF MOTION AND REST: Music is a peace loving art. One could almost accuse it of being sire to convert motion into rest, conflict into neare confusion into harmony, un aleocontrees into alexantrees, disorder into order, wrong into right, dissonance into consomnce, tension into relaxation, discord into contord, roughness into smoothness. cians are dissonance and consonance, but perhaps the words motion and rest will give you the idea more elearly and virtuly. Have you ever studied a snapshot of an athlete in action? Of a tenns champion attricte in action? On a tennis champoon langing for a back-hand, or a pole vaulter about to clear the bar? Have you ever thought how eainful it would be, or even impossible, for anyone to hold such a pose for more than a fraction of a second? Music gets itself into just such positionsperhaps not as violent ones, but precarious enough to make us uneasy if they are held too long. Each time an action chord strikes our ears, we hold our breathe in suspense until it is followed by a chord of rest If we look for the reason why some chords create an impression of bring "on the move," while others are peaceful and motionless, we will have to examine the intervals of which these chords are constructed. For in practically every case it is the intervals which give each chord its

There are certain intervals which we call dissonant, or intervals of motion. Those which fall into this group are: All sevenths and seconds.
 All dimunished and anemented intervals.

particular type of personality.

615 3 4 4 113/2 (6/2 194 191 191 The remaining intervals are called con-

songnt, or intervals of rest. These are All the perfect intervals (unisons, octaves, fifths and fourths). Major and minor thirds. 3. Major and minor sixths.

61-1-1-1-1 There are only two chords which con-

tain nothing but restful intervals, the major is always used as the final chord of any piece of pursic. All other chords contain one or more intervals of unrest, thereby giveng the chards themselves, to a lesser or disstration. For in the world of practical music, the simplest example of the Law of Mution and Rest is contained in the

pdy I aw, but mainly breame surking plays truing tout restless intervals) and blow-

of the four measures the first chord is one



In the first closed of the opening meas-In the lists clusted to the opening incom-ure there is only one element of unrest: the clash between B in the right hand and C in the left hand (a major seventh). In the second measure we find a dominant seventh chord, containing two restless intervals: a minor seventh (G to F) and an augmented fourth (F to B). In the third measure the situation becomes more acute, with no less than four action-intervals: a minor seventh (C to B-flat), a minor ninth which is the equivalent of a minor second (C to D-flat), a diminished fifth (E to B-flat), and a diminished seventh (E to D-flat). The resulting chord is a taugle of conflicting tones. The fourth measure is mild by connari-

son. The D in the right hand is the only dissonant element. If we leave it out the -the ultimate in restfulness, the musical

So, you see, there are all grades of unrest in music. When intervals of motion want to find

peace and quiet they do not go about it in hit or miss fashion. We find as a general that seconds expand into thirds, sevenths contract into saxths or fifths, and mulis contract into octaves. We also find and augmented intervals to expand. And -either to approach each other or to fly apart. That seems to be a more satisfying way of doing it than for both notes to move in the same direction.

Musicians call the practice of contracting or expanding contrary motion. Thus, two notes will generally come together or spread apart than rise together or fall to-

Ex.12 The Melody Law, you can be sure, also

Please do not be misled, at this point rts endless see-sawing between action and it is like an airplane which merely bounds but never souring into the upper aimesphere. That is far from true Music dors. abere. That is far treas one one thing, not explained by either of these laws,

Here are several pairs of thords. In each times flying actively and at other times elidior effortlesdy. The presence of conconant chards does not stop music's flow of thought. These chords are just momentary pauses between pulsations. And it often hannens that a chord containing on interval of motion mults into another chord which seems at first glance to be passive, but burns out to contain another motion the music buoyant. To illustrate, we quote from Fit Folling in Love With Someone, from "Naughty Marietta" by Victor Her-



Here are five different dominant sevenths in a row, each one a chord of motion. The chord marked x, for instance, is a douple seventh belonging to the key of E-flat. You will find its chief interval of motion

the right hand (A-flat to D-natural), With the next chord, marked y, this action-With the next crores, miss act y, mas action-interval expands into an interval of reg (G to E-flat). But at the same time the chord "y" introduces a fresh note of dischord "y" introduces a tresu note or dis-sonance (D-flat, a diminished fifth above G), thus keeping the music communically

Once more we are going to turn to that pair of chords which illustrated the mob snirit as applied to the Melody Law: the dominant seventh chord and the tonic triad:



Now that we view this progression as a land notes move apart, in contrary motion,

The lowest note in the left hand is not attracted by any of its near neighbors. Instead, it jumps more than half an octave down to C. This downward leap of a fifth we shall soon discover, is a characteristic one, and is governed by the third law of musical sentence structure: the Bass Law

Down a Fifth, or Up a Fourth Accounting to the Bass Law, the lowest note of any chord is impelled by an instinctive desire to more a perfect fifth lower or a perfect fourth higher.

Offband this seems like a singularly arhitrary and whimsical desire. It is the equivalent of the knight's move in chess; instead of progressing to the adjoining square, as kings and payens do, the must have its own peculiar jump. So it is with the bass notes in harmony; they insist on expressing their own personality. and the manner in which they do it is by leaping up a fourth or down a fifth. This move is not, however, really as arbitrary as it sounds. If we turn back to

"Constitution and By-Laws" of music -the harmonic series (illustrated in Chapter I of this series)-we shall find a good reason for it. Of the overtones created by the low C-string of the violoncello, the three which can be written in the bass clef (C, G and C) are separated by wide intervals; while the higher overtones in the treble clef are much closer together, most of them being only a tone or a half-tone apart. So there is plenty of precedent for the Melody Law to favor motion by steps and for the Bass Law to prefer motion by leans. If we examine the three base overtones (C, G and C) more carefully, we shall find that, from G's point of view, the fundamental tone C is represented in its higher octaves by notes located exactly a perfect fifth below and a perfect fourth above. So the Bass Law is also a child of nature.

Bass Law motion occurs most frequently with dominant chords. Whenever a next to the last (dominant) chord is followed by a last (tonic) chord, the bass is sure to move down a fifth, or up a fourth to the higher octave-from the dominant note (root of the dominant chord) to the tonic note (root of the tonic chord), or, more simply, from

Observe that, in the chords quoted above G of the dominant drops down to fifth to the tonic C. This deip of a fifth down, or a fourth up (the two forms of the move are really identical, since both carry the bass to the self same note, the first taking it to the sen same note, the first taxing it is higher), almost always takes place when ever a So chord is followed by a Do chord The only exceptions are when the hass it not the root of the chord above it; and until we mention the winkle in harmonizing known as inversions, we must assume that the bass of a chord is always the root.

The characteristic Bass I an skip is not confined exclusively to dominant chords. On oth coccasions as well, base notes continue to have a ceaseless desire to make this more boy example, in Of Man Devil by Max Rich we find

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## How to Abolish Fear Before Audiences

### The Meaning of Mike-Fright

A Symposium Secured Expressly for The Etude Music Magazine

By ROSE HEYLBUT

ERYONE WHO HAS PER-FORMED before an audience has, affected by the thing we call stage fright which is not stage fright at all, but audience tension. We are quite easy in our minds when we talk with people, work with them. play with them-even quarrel with them. But the act of performing before them brings on a very definite psychological re-

To some, audience consciousness reveals itself as a warming sense of expectancy, keying them up to do even better than when they are alone; to others, it takes on when they are aione; to others, it takes on the nature of a complete paralysis of self. Some overcome it readily, while others grow more nervous. Many theories have been put forward as to the origin of stage fright is a matter of inborn temperament-it has to do with lack of preparation or experience—it results from a state of health-or from a sense of responsibil-Whatever it is, though, stage fright presents a very real problem, to the professional artist as well as to the student preparing for his first public regital. Its solution means much to everyone concerned with musical performance. What can we do about stage fright?

Stage fright can be cured. To clarify the THE ETTING has asked four distinguished and experienced artists to tell of their own reactions to audience tension, and their personal means of connecring it. Richard Crooks, beloved American tenor

and renowned for his work in concerts, makes an interesting distinction between good and bad stage fright. The self-consciousness which springs from inexperience and faulty preparation is dangerous. On the other hand, the pulsing expectancy of helpful, buoying the performer exactly as excitement before a party helps you to have a better time. You must make sure of what it is that you are feeling when you stand waiting in the wings. "I began my public singing as a boy



LUCILLE MANNERS



GLADYS SWARTHOUT

soprano of ten," says Mr. Crooks, "and at that age I was quite unconcerned with the unhappy aspects of nervousness. I had confidence in my teachers and in myself; I was well coached in my songs; I loved to sing—so I simply went out and sang without worry. In the years since then, I have learned more of the difficulties of the task of public singing, and of the responsi bility a performer owes to the audience that comes to hear him. And awareness of this kind has, naturally, robbed me of much of the casualness of my boyhood approach. Still the dreadful, laming aspects of stage fright have, mercifully, left me free

An Early Beginning Helps "WHY? I ATTRIBUTE IT to my early beginning. The very casualness of those years belood me to build a fearfree attitude of id into second nature. I believe, after all, that stage fright is more an attitude of mind than anything else. If one opens the way for it to lay hold of him, it will simply spread its tentacles. My earliest tencher and counselor was my mother. She never led me to feel that singing for people was in any sense an ordeal. On the contrary, it was a pleasure. Part of the pleasure came from the joy of singing, and part from the idea (or the hope) of pleasing my hearers. She taught me, too, that it is no more disconcerting to sing for ten people than for one-for a bundred than for ten. Indeed, the numerical count of the audrence should make no difference at all

"Thus, my first counsel is: Let the student make as early a start at public performance as he can. Let him, as a child, take part in little studio recitals or church plastic years, that the act of performing carries in itself nothing terrifying. Let him learn to regard these appearances as pleasurable experiences. Do not pave the way for fright by assuring him that he will not be nervous. Take it for granted that he and his heavers are going to have from time I had no ambitions for a carret

the event. Let him look upon his audience as his personal guests, whom he is about to entertain with the same free, frank, unafraid cordiality he would use in making guests comfortable in his home. The early mplanting of thought habits of a niceour and fearless nature will so far towards removing the bazards of stage fright. "But that is not the whole story. The

free, fearless thoughts must be bolstered up by a solid foundation of good work he nament aspects of stage fright can be usually traced to insecurity or lack of experience. The performer who is sure of husself in every breath, every note, every word, every shade of interpretation, has little to fear. Only unreasonable panic can burn him, and a carefully built background of safe habits of thinking and working can protect him against that

'As to the good kind of stage fright-As to the good kind of stage right—
As to the good kind of stage right—
former, no matter how experienced, feels
a wave of excitement before he steps out to the stage. And that, I hold, is a neerssary part of his equipment. It is this waswinging force which makes him an artist It lifts him out of the everyday level of things and enables him to project himself across the footlights in a better than everyday manner. The absolutely unmoved performer is likely to be dull, just as the guest, who remains absolutely unmoved when he cuters a ballroom, is likely to provide a dull time for his partners So get used to performing, through a

timely start; be sure of what you are about, and take pleasure in your work. Then stage fright cannot hart you? Self-Eliminating Stage Fright

Most practicantes have to unlearn stage fright Gladys Swarthout, star of the Metropolitan Opera, of concerts, radio, and motion pictures, offers one of the rare ex-"When I first began singing and at that was not afraid of anything. Such was the sublime ignorance of youth that I learned the difficult Are Maria from Max Bruch's "Cross of Fire" in four days, sang it with orchestra on the fifth, and took the entire matter quite for granted. I knew, of course, that other people get scarced; but I attributed such reactions to a lack of preparation and felt sure that, if I worked faith fully, they could never touch me. And then I was engaged for the Chicago Opera. cast as Siebel in "Faust," opposite Chaliaren's Meshisto; and, waiting in the wings apin paring the floor, ashen green under his make up, and meaning to himself. I thought, of course, that the great basso was ill, and lurried to summon the stage manager. He laughed at me.

"Ill? he said, 'He's not ill; he's occu-ouz. He gets like that every time, just be-jore he goes on. Half dead of stage fright." "I couldn't believe it. And then, through my disbelief, a completely new sereation overtook me. If a superb artist like Chalianin suffered so horribly from stage fright, surely there must be something very wrong with an inexperienced little beginner like me, to be so nonchalant about it. And, then and there, I got scared, too-and from that time I never have been completely free

from stage fright. "I believe that, essentially, stage fright very personal matter between yours and you. Audiences have little to do with To me, the kernel of this fear is a dread doing my best, regardless of what the audience may be kind enough to like in my work. Stage fright, then, is a question responsibility.

"Having learned it, I have since spent much time-not always successfully-in trying to unlearn it again. The first step towards acquiring security (in contrast to baving it naturally, as in the beginning), is to be perfectly prepared, and quite certain of that fact. My greatest aid, in those moments before going on, is to tell meself over and over again that I have honestly done all I can to assure my heavers an adequate performance. I impose calm and erriet on myself. I allow myself to think of nothing but the work ahead and the best way of doing it. I do not find it at all helpful to distract my thoughts with alien topies. I want to be as close as possible to the coming performance, and to avoid that fatal 'inspiration of the moment.' I never read telegrams in my dressing room, or re-Things like that have an unexpected way of cropping up at the wrong mome for instance, one may beduring a song, come hopelessly distracted by sucidenly remembering the chance remark of some caller, or the flowers of a friend one has not seen in months. Then there is a gag in the continuity of one's thoughts and a less than easy feeling creeps in.

### Make Conditions Familian

"I FIND, TOO, THAT purely physical and muterial considerations have a share in calmand with the same accompaniment. Nothing strange should be left to performance time. The same is true of clothes, I never appear publicly in a goven or slippers or gloves that I have not first worn at home making myself entirely comfortable in them, getting to know their feel, their fit, their adjustment, I release the feel of clothes and atmosphere as excefully as I do my sough. "The best thing, of course, is to preven

the petrilying west of stage fright getting a grup upon one at all; and this can perfect preparation and by not allowing setting But, once it has shown itself, it

Mischa Elman world resound violinist, believes that singe fright is simply the rionsness of one's own lim tatams, at a a harrier between what one wants to do and what he can do. Everyone has his limitations, of course; and, even if the audience does not even notice one's shortcomings, the performer himself is always through a self-conscious dread of doing than one's best.

To overcome stage frield," says Mr. Elman, "try to get rid of self-consciousness. Your duty on the stage is to project the meaning of the commoner into the bearts and minds of your bearers. You are only a means towards this end. Therefore, stop thinking about your-elf and concentrate on the music. Then do your houest best and do not worry about the effect you are making. "A certain amount of stage fright is

mite mountal especially to inexperienced performers. The gives one plays in publi he better able he should become to master the fear that comes from sheer inexperience. So do all the playing you can. Do not hold back from it. Plunge in, and earn for yourelf the experience that drives away fear. Make up your mind at the start that your first dozen performances will be less than your best, simply as the result of this ap centice nervousness. Give as many had preformances as possible, as soon as posand do not worry about them. Play naturally and let the music come first your thoughts. Then, as you progress in public performance, you will find the fear

"After a dozen attempts at public per-

formance, then, you will find that one of two thores will result; either you are may serior the dread of stage frield-or you suffering from it worse than bef-In the first case, you are approaching that state of freedom and experience that makes for success in public performance. In the second instance, you should face the fact that sublic performance is not for you. It is well known that some natures never master their dread of playing for people. Some extremely gifted and sensitive nor cicians simply cannot face an ambience. This is a sad fact, but a fact none the loss. The on who cannot control his nerves his fears is better off away from the public olation. Neither he nor his hencers will bracist from a performance conducted rusder conditions of horrible tension. But these

our discussion grow the stage fright which ess he corred by confidence, musical surety, He Cultivates Stage Fright clarays gets stage fright! He is the one who

cases, very happily, are the exception rather

than the rule. We may safely

and self-control

practices after his concert instead of in advance. We have all known people who give a performance and then tell you, crwards, what they should have done differently. Settle your problems in the practice room; and come to your performance with a clear, faithful conception what you mean to say and how you mean to say Leave nothing to chance. What we badly at practice will certainly not get better in performance. Consider every note. every tone, every phrase. Then play naturally, keeping in mind only that ideal conception of the music for which you are

striving. Do not think of yourself as playing for people; remember only that you you can. Thus, you will, of your own will, close the doors to the fear that you are not doing your best And just that fear, I beis the root of all stage fright

Thus far, we have considered only that tension which comes from facing a visible authence. Lucille Manners, popular radio star whose career has thus far been made radio alone, assures you that there is a very real stage fright problem in working before a microphone, without a single visible listener in the studio. Mike fright!

"Naturally, one is not afraid of the micro-phone at all," says Miss Manners; "but there is the remembering that, on the other end of that harmless little 'mike,' there are more listeners, probably, than could be gotten into the largest auditorium. I use suffer badly from mike fright; but I have cured myself, and others can do the same "Stage fright of any kind is pure self-consciousness. What really takes place is that the performer forgets the fact of performance, for the time being, and destracts herself with thoughts about 'my' looks, 'my voice. 'my' interpretations, 'my' personal ity. If that were not the case, there would be nothing to fear-certainly, one would not be frightened about Beethoven. So the first thing is to try to cut loose from one's self entirely. Do not let 'I', 'me', and 'minenter the picture at all. Think of the music you are going to project, the theme of your songs, the emotions you wish to arouse. And discipline yourself into thinking that, no matter how you feel, you have go on and do well.

"I got my first cure in stage fright from my grandmother. She was a great clubwoman and often had to make public addresses. Just before she spoke, she would sit quietly and look rather unhappy. When I asked her what was the matter, she would say, 'I don't particularly like to make that speech, but I have to make it and I'm ong to make it, and make it well."

on can discipline yourself into doing anything you want. One thing about radio work, which

might entitle one to be a little bit seared, is the fact that there is no immediate means of gauging the reactions of one's andience. One simply does not know whether pleasant impressions are being aroused or not. That can be troublesome-until the nend has decided not to think of the effect at all. One must live alone with his music, at such moments, and must perform it in the best possible way. The effect part will take care of itself. Once one gives of his best, there is nothing more to be done about it; so do not worry about anything mo The way one stands can help in the control of his nerves. The firm, erect posture, which is necessary for the emission of good tone, is the best to calm one generally Feel conscious of strong support from the spine. Breathe deeply, as though covering a tone. Stand firmly, and stand down of

posture for instrumentalists, too. "Get as much practice as possible in singing for people. Try your wings in the teacher's studio. If you can sug there, with a few people close upon you, there should be no trouble in a concert hall. Indeed, the greater distance between the singer and behearers makes her to feel more comfortable At fit I I was scared of my studio audience

the knees. Even before beginning to sing this singing posture will belp. It is a good

of over fifteen handred people, but by ap-plying these methods, I have now so completely measured this fear that I should make the mass the audience if it were not there. But no matter what helps may be derived from outside matters, like stage distances and Roud posture, the chief thing in ridding self of stage hight is to forget out If we ask "What about stage frush



WHAT A MOUTH ORGANI

These Indian boys, from Lake Titicoca, must be remarkable blowers, to play

## The Men of the Orchestra

A Visit with the Individuals Who Produce the Music

By MISHEL PIASTRO

CONCERTMASTER OF THE NEW YORK PHILHARMONIC SYMPHONY ORCHESTRA A Conference Secured Expressly for The Etude Music Magazine

By STEPHEN WEST

N ORCHESTRA CONSISTS of two able lusiness life) awaits them there vital and integral parts-the conductor and the men. The conductor, who leads the performance, is responsible for its interpretative worth. He uses the men as his instrument and plays upon them The men, playing instruments of their own, follow the conductor and submerge their musical ego in his. Both parts are mutually nterdesendent, one upon the other. Publicly, one hears the orchestra speaking through the conductor. But the men have

a great deal to say for themselves!

First of all, let me stress the point that a position in a good orchestra is a completely worthy, dignified, and important form of musical expression. Unfortunately, most proofe do not realize this. The common notion is that a young musician must study for the sole purpose of becoming a great solo virtuoso. If he achieves thus, he is a success. If not, then he takes a post in an orchestra and lives out the rest of his life as a failure. I have heard this attitude expressed hundreds of timesparents, teachers, and by the players them selves-and it always makes me sorry, be-

orchestral player receives the same attention by way of glamour, curtain calls, and publicity, that the soloist does. But the student who measures a career in terms of musical profession than in it. It does not follow that the man who falls short of spectacu'ar virtuoso beights is an inferior artist. Conditions, which have nothing to do with musical ability, may humper has progress-health, financial circumstances, luck, sheer nervousness in facing an audience. Some of the finest players I know are at their best only in their own homes Further, public success requires a certain indefinable animal magnetism as much as sical ability. The nower to project one's self across footlights and to move neonle's hearts is a goft in its own right. Not every one possesses it, regardless of the musical endowments he may have. It is quite pos-sible to be a magnificent artist, and still it is neither true nor just to rate an or-clustral player as a musical failure. Young people could save themselves much heartache by realizing this fact

### An Honorable Service

THE ORDERSTRAL MUSICIAN is performing are of the finest preces of work in the musical world. And there is the chance for splendid achievement awaiting him. It is he, in the last analysis, who makes them nowed To bring forth the full value of the enough to measure musical success by muaral standards.

In the endsteen years I have been in this us the quality and preparation of the connect orchestral players. Both technically and musically they are almost incredibly superior to the young men of years ago Graduates of the leading conservatories are coming into the ranks, realizing that a fine amsocal life (and a by no means improfit-

The best thing I can advise for the development of good orchestral materialand for general musical development, regardless of future professional possibilities is the early liabit of reading chamber music in groups. As soon as young students are technically able to manage the notes of the standard tries, quartets, and so on, let them band together into grooms of threes and fours, to acquire practice in the playing and reading of these works, together."

The word to emphasize is "together."

No matter how fluently one may read notes alone (or with one's regular accompanist). an entirely new vista is opened in group work. Here the secret lies not merely in producing the requisite number of correct tones but in mastering the give and take of playing in numbers. The earlier the student begins to acquire this practice in cusemble reading and playing, the better his ber music offers the most direct means of getting this drill, if only for the reason that the student has fewer active partners with whom to "break in." Even the larger student orchestras do not afford the same opportunities as this early start in chamber

### All May Be Readers

music playing.

THE SECULT OF SIGHT BEADING IS SPECIL unyone can read accurately, if he goes slowly enough and takes enough time for is another matter. And this, of course, the object of practice in reading. Some prople have a matural gift for reaching but facility can undoubtestly be acquired, through constant practice. Begin to read the simplest music you can; simpler than the grade of music you normally play. But set yourself the task of going through the piece accurately and at its proper tempo. As your ability to do this progresses, advance to more difficult things. But do not take the difficulty of the composition as your goal. Speed, with accuracy, is the thing for If the young players who form such an

give the music its proper tempo, shading, plerasing, and emphasis, there is an excellent conductor waiting to help them. This is the phonograph. Almost every studio possesses one of them, norcadays; one to listen in their shops. All the standard chamber works are available now in reliable recordings. Get hold of these dises, listen to them, watch your notes while you listen and mark in the temps, the slinds and so on. If possible, play along with the records, repeat them, go over the troublesome passages with them. Then stop the phonograph, and listen to the improvement in your own group playing. This is an excellent training for conductors, too.

It is also possible to secure mechanical mano rolls which will provide you with the piano part of the great sounts (or the orchestral part of the concertos, played on the piano). These are invaluable, in commonttes, where it is difficult to find sclemate

#### Larger Ensemble Study APTER THE STUDENT has had a good taste

of playing chamber music, let him and his fellows form a small orchestra-possibly for strings alone at the start, progressing later to the inclusion of woodwinds and brasses. I should think that this would be most welcome addition to any community fc. It would also provide ideal opportuuities for practice in group routine playing for it may be supposed that students would drill than the professional musician can set The National Orchestra Association, in New York, offers perhaps the best example of which I can think on the moment, of what can be accomplished with a student orchestra. Under the able direction of Leon Barson, and officially sponsored by menathis is a body of non-professional music students, ranging in age from sixteen to twenty-two; and they perform music which would need careful drill by a seasoned organization as a whole stands as a student group. Only the best students are taken into this orchestra, and the boys achieve truly wonderful results, not only in the mechanics of playing but also in learning the other values necessary for orchestral performance. A student orchestra of this and is an excellent asset to a community Besides its advantages in training the boys it becomes a fine clearing house when young men are needed in professional The other values demanded in rootine

playing are discipline, orderly thinking consideration, respect for one's neighbor and the cooperative ability to pull along with others. These have nothing to do with music, but they are vitally necessary. To acquire them one must have drill in playing with others, and just this becomes the orchestra. Its members must be given onportunity, for playing the standard ertoire in company with others. Drill reading (and playing) many varied kinds of music, plus drill in playing it together, are necessary. To play a limited renertoire in a group is as useless as to play quantities of music alone, A good, solid student orchestra can provide chances for both these needs, supplying, for its members the best chances for future orchestral success.

The Desire for Permanent Members

THE GREAT DANGER CONFRONTING ANY OR is that of a too frequent change of ner sound. No matter how fine the individual players may be, the orchestra as a whole perfectly accustomed to each other. This familiarity must go further than mere alsoing together. The men must know what to expect from each other, temperamentally and psychologically. An orchestra's success depends upon its unity, and perfect unity comes only with perfect familiarity. It is exactly the same as in a family group, and oddly different from the workings of any other profession. In a family the welfare of the unit as a whole comes before that of any one of its members. To achieve and maintain it, each one must make concessions, must learn to give and take, to sacrifice. Just so in an orchestra. One must playing next to him, alread of him, behind

learn the musical idiosynerasies of the man him. One must adjust his own playing to theirs and they must do the same. If your designate has a rough tone, you must refine yours to balance it. A mere performing of notes never gives an orchestra finish and polish, no matter how well those notes may be played. The more the men work together, studying each other's individualities, and adjusting themselves to them, the better the orelicstra sounds, I can think of more than one famous orchestra which short of being a great cochestra simply because the men are not familiar enough of three or four years of playing together



(Continued on Page 64)



## Lessons With Ossip Gabrilowitsch

Piano Virtuoso and Conductor-An Apostle of Beauty in Piano Playing

By CECILE DE HORVATH

second cons

## Theories on Tone Production

OR OUR MELODY TONE be ad-Por OUR MELODY TONE in invocated fairly flat fingers with the
last joint slightly curved. But there
must never be any flatbmess. All singing
tones must have the weight from the shoulder, and the wrist must be low. Also all heavy chords must have behind them the weight from back of the shoulders. The arm must hang relaxed; the hand must be lent very enfet. In Gahrilowitsch's playing the softest notes penetrated to the farthermost corner of the hall, because he knew the secrets of acoustics and long vibrations. He explained that if the singing tone was played with finger weight alone, there would be no vibration. If with the forearm weight alone, the vibration would be too short: hut with the weight of the arm from the shoulder, the vibration is so long, even a perfect contilens there must be a legaliza perfect conflicts there must be a regardthat the hand be completely relaxed for a singing tone. This applies also to singing chords, where all the voices sing.

That would not carry beyond the first Then he would never let us forget the

audience. Gebrilowitsch made us realize that the tones we thought we had been producing were actually no tones at all. had to liston for vibrations all the time, and at no time would be allow us to play as though we were playing in a small room. One of his favorite remarks was:

"The people in the galleries have just as much right to hear the concert as any

He not only advocated the most beautiful mes possible, but also insisted that we not overdo any one particular quality of tone. Variety was always what he sought; as he maintained that no matter how beautiful the tone night be, there must be innumerable studings and color different kinds of touches as we could command were what he sought; but, of course, they must all be beautiful. He would never allow us to repeat a passage in the same way. In order to enable us to have the usidest range of colors, he wanted us to develop as large a tone as possible; but, of course, without the slightest trace of hardness or pounding. He would repeat and repeat:

"Strice for beauty of tone, beauty of

A thousand color mances can be given by a variation in the depth of pressure. and by skillful pedal combinations; but for these effects he claimed that no teacher tinguish and to discriminate the dightest number by rolor, touch or phrasing. He would so often say

tain the best vesults." When Iconto octaves are employed in playing a melody, make the pressure to-

ward the outer fingers in order to accentuate the melodic line; but in beavy frarmer octaves the weight is thrown upon the thumb, to secure a greater effect of bril-

Don't Hit the Piano News system a crosse. In factionists chords

weight is from the muscles back of the Remove the hand from the chord after it played so as to release the complete vibration while holding your foot on the arm weight they are either too small in ound or, if an effort is made, they are barsh and noisy with no carrying quality.

among planists of the present day. Many panists are delightful as long as they play oftly: but, to anyone schooled in the Gabrillowitsch ideals of piano playing, they become unbearable when they play forte pounding and forcing of the tone was in-tolerable. He would insist:

"The pione treats you just as you treat it. If you hit the place it will hit you back?"

He explained to us that a forlizzing tone, that is free from all bardness, is actually ten times as big in volume as the formed tight tone; as it has that more carrying power, owing to the release Sometimes, in fortuziono chords, he

hand very swiftly, almost imperceptibly ambity, and it serves to climiente the dry correspond quality which sometimes reoults from the chords being struck with simultaneous precision. For example, this is very effective in the dramatic chard at



poul, as an undue employment of the with body and quality Never play on top of the keys, as the work then loses all in pressyretiess, just as if a public speaker reminie the tones of his voice he the on action which calls into play the com-

one play. He can only indicate, and the arm weight: but in forte passages a little pass to collaborate in order to athave such absolute control of all muscles that they can be called into my at will: and the more control to which they are subjected, the greater the variety of colors in the tone produced. Mr. Gabrilowitsch

> "Do not May on the keys of the bigmo. Play on the strings of the piano. Try to make your litteners forget that the pamo is an instrument of percussion."

#### The Ideal Teacher by serves strange that we had to come to

the poet of the piano, the singer of the leeyboard, to find the ideal teacher, for whom we had all been looking He was as was to be expected, a master of interpretation; his ideas on phrasing were consummate; but it was a surprise to find him so meticulous, practical and methodical teacher; a man who was willing and able to go into such details as none of us had experienced heretofore. In contrast to the relaxed hand in metada-

playing, the hand is set for staggato. The keys are never struck in staccate, but the quick action comes after the key is present This makes a staccate of better oreline with none of the barsh, percussive effect But whenever a running passage is re-

peated, an excellent effect in contrast can be obtained by playing the first run with such an overlapping Jopato that it sounds like a glizzando, and the second one with thrown fingers, producing a staccato like effect. Gabrikowitsch would say: "Contract is as essential in music as it

judiciously, and never do the same thing

In the classics a very crisp, zemistaccata touch is often in place, while in Chepin, a legate style is more appropriate

Gabrilowitsch was keenly aware of the effectiveness of the thumb, and used it often to end hrilliant argenyio runs or alissander. Sometimes he would have us glissander. Sometimes or would have us throw the entire weight of the hand on throw me come to use of on me many too the thumb for especially big effects. For deep soughtl effects, roll the weight of the arm on to the thursb, and he sure not to hend the last joint. For this quality of been the use joint. For this quality of box, he especially recommended our practicing (in Winus of Song by Mendelssohn-

In message work and chords, the little finger must be scarcely curved at all, as we need all of it Bitt in organ effects in left hand mass concus, we got to thrown much the little finger, so that it has a deep dryness. In the nodern works he showed as great new possibilities, through expert use of the probal For bell-like tones, such as in the Pre-

finger tips so that, with the aid of the pedal, we produced a metallic, gonglike



He was very fond of bell effects. In the slow movement of the "Sounts in B minor" by Chopin, for instance, an effect of distant bells is secured by using the pedal so that the overtones of the inner voices in the right hand will melt into each other.



many colors can be produced with the fingers alone, without the aid of the pedal at all. Although the pedal is an invaluable and to color, it is a great mistake to depend entirely upon it. That is the fash that Chopin found with Thalberg. He said: "He is not the pignist for me, as he

nets his effects with the pedal instead of Gabrilowitsch once said that a pianist who

can former over said may a points with has great technical facility and no heasti-fully colorful moosis is like a gorgeous chandelier without the lights lit.

Good Taste In Interpretation Garantewtyscu was opposed to very fact playing, and he never allowed us to play a technical passage like an exercise. As he said, it should always be expressively colored with crescendo, dimensiondo and vary ing tints. Brilliance should be beautiful and big, never coarse and noisy. That sounds too technical," he would say. In any bratang composition be always wanted the paysages to sound musical and interesting. He

"Do not commence your crescendo with finte as if will degenerate into mass "Hath every change of key there should be a change of celoa

". Bhours give the melody a different tool tolar from the accompaniment, whether the latter is in the same or in a different

Gabrillowitsch's cars had become sensure that all tones that lacked quality were agenizing to him To express the chit of a phrase, he and the pasture of curles in the water which gradually grow fainter and disappear He

"Plat as you becathe Photos it as o The constantly preached to us the import may of habitat and proportion, and all ex-

line were uldiorient to him As Olin Controlleration is a boun method of

## The Spelling of Musical Notation

Musical Orthography Made Clear

### By PRESTON WARE OREM

THERE HAVE BEEN from time to time sporadic outbursts of ing reform' in language, "phonetic m" as it is called. The late Theodore Roosevelt was interested in the last reform wave of this nature, just as his boundless nervous energy pushed him into so many other matters of greater or less importance. Now we know, of course, the old saying that "a rose by any other name would smell as sweet": but would it, really? R-a-to-r or r-a-a-r would seem to strike us unesthetically, to say the least. Then if we happened to incur an arbe somewhere in our anatomy and a fellow should come along and spell it "ake," very likely a new "aque" would develoo elsewhere. We have it on authority that no less than thirty-two dialects are snoken in Germany: and ing by what comes to us over the "radde there are many more varieties of English spoken in this country, politicians, apsarently, being the worst offenders. And what has all this to do with music? It strikes a parallel. Personally, both by ancestry and inheritance, we are jenlous our English. The romantic and colorful in its very spelling, and a large projective of us seem to resent any tampernor therewith. To us the very appearance of many

racial history Now, this art of music of ours, largely committeed adventitions as it is has doveloped a whole system of symbols for its notation, as it has propressed; and this so accurate and systematic as to provide with a written universal language. To this we must learn to adhere, in all sincerity. This applies alike to the student, the theorist and executant; and we shall realize this as we go along. In our tuning of instruments, we have seen fit to adopt during the last two hundred years, and to proparate a device called canal transcramont. We will not bother the reader with it at this but, since it is with us, we must abide by it. Our present system of musical notation is in accordance therewith; and so

word, its spelling, calls up an eventful

Musical spelling begins just as soon by sounding two tones, we create that which we call an interval. Even the unison (two tones of the same pitch) is included: and musical notation decrees that, in "short (as in hymns) or even in piano or organ music, wherein we indicate merely the part writing we shall use appropriate symbols-the finked notes or the double

At once our troubles begin. Let us dismiss for the time being the melodic intervals, formed by the members appearing in naclodic line, and tarry a while with the harmonic intervals, or those used in forming chords; here is where our real forming chords; here is where our reason spelling comes in. It will not hart any of letters), A. B. C. and so on, in the first instance. Tins process gives us the name; C, a third (three letters); and so A chromatic modification of early kind gives us the final identification. For instance, what is this? Old stuff! Yes, indeed! But we have seen in our time too many musical misspellings not to realize the importance spon tomility and the tempered scale, our system for the formation and identification of intervals and chords admits of no devisitions. Those would be compoured who improvise at the piano and then put down. hit or miss, on paper the results of their kcybeard experiments, invariably give themselves away. But the real spelling, owe we arrain it, fits in logically and beau tifully-a help to our analysis, our sight reading, our technical grasp and to our

To return to our "measurements, E- 9 6... we have here a second (A, B-two letters).

But here is also a second Ex.R 6 . 50 likewise two letters. But, measuring chr

tratically (by built steps), we find two half steps from A to B, but one half step from A to B-flat. Both are seconds; but one is less than the other; hence those fixed terms; major (greater) minor (lesser), a major second, a minor second. But why not

6 a to It sounds the same. Lacking two letters, this is not a second at all. It is a phonetic

outrage like spelling cut as kut. Besides, on stringed instrument would A to B-flat and A to A-sharp be fangered able; neither would they be on certain other instruments. But we could also write a second as P- 5

ha to one half sten greater than a major second:

since we have expanded it still farther we call it an anemented second. But why not write it as

& B

sounds the same, does it not? Oh, ves! When a horse is tied to a post, he is "fast"; but, when going at a gallop, he is "fast" also. Not until the spelling of intereals is firmly established may the structure of chord formations be satisfactorily handled. We are not attempting to teach harmony in this article, however, merely to illumine certain important principles of writing. What we have said about seconds will apply to thirds, sixths and sevenths, execut that since there are certain mod fications that we do not need, we do not worry about them; purely tervals may be discarded. But let us look for an instant at sixths and sevenths. Here

and Ex. 8 is a major sixth. F- 6 6 10

All perfectly sample: but later we have important use for the augmented sixth, Ex.9

No we do not after chromatically the lower tions we get into trouble of an enharmonic

member of any interval. All in musical nature; a change of spelling without a theory is built un from a fixed foundation, change of sound. The point is, of course,

Ex. 10 A C BEC

while Ex. 10B is a major sevently. But there is no use to augment it. Rather let

us diminish ir Ex.11 & In Always enumerate the half sters included

for the verification of any desired interval. Fourths and fifths, as derived from the major scale we know, are called perfect; but these may be either diminished or

grants name to the terms unished Perfect Assumeted Danasished Perfect Assumeted There are just two leters of the musical alphabet. B and F, which, without the curployment of sharps or flats, will form, respectively, an augmented fourth or a dimensibled fifth:

Bx.13 Asserted Developed

a continual trap for the unwary. As to scales, we are not much concerned with hem at present. The preceding is but a preparation for

a consideration of the chords. These must engage our chief attention, Whatever we do in music is dictated by the ripe expersence of some centuries, and a conmens of enlightened enission. The smell ing of music has grown just as has the spelling of language. So far we have seen fit to build up our chords in thirds from foundational basses; this custom will cover anything that we do, legitimately. We are talking music now, not acoustics. Please in mind, we are talking not harmony but counterpoint as well. Since, we have an eye always (and an our too) for the implied harmonies. We are convinced thoroughly that future originality in musical borizontal) habits of thoughts, but never-The spelling of the common chords, those triads so dearly beloved of the elementary teachers of to-day, calls for no special comment, since it is based entirely upon the scales. What we need to remember is that all chords in their original positions are built up in thirds, and that, no matter how their members may be scattered in their various positions, the spelling remains un altered. Of course, where modulations are being consummated, requiring accidentals

the consequent changes in spelling must be watched closely. We have seen some very queer spellings as the result of comparatively innocent modulations pretty well, except when inverted. For instance, we have seem in print the first in-version of the C minor triad spelled thus;

Ex 14

Occasionally when accomplishing modula-

that we may not make only a partial change of spelling. The innocent E-flat major triad looks quite different if smelled in charac

6/18 1/18

We just cannot get along without that P-double-sharp; and that closed in the twenty-ment measure of the March Faucher asilla Morte d'un Eroe in Bee-thoven's "Somata, Op. 26" has a rather outlandish appearance in some old German editions, the F-double-flat being an enharmonic notation for E-flat, the real root of the chord as brand by the ear

& W18

Betthoven's meticulously exact scelling went astray in this particular chord, though his careful bubits are nowhere better eemplified than in this number, which will repay careful analysis. But when we leave the trinds our real

troubles begin. We will be better off, of course, should we quit theorizing and ascribe all dissonant combinations of source to one root, the dominant. Then only, in the analysis of any chord, can we reconstruct the chord mentally, in thirds, and arrive as its real significance. In the tonality of C such a dominant from root to thirteenth will read:

From this aggregation the group most commonly not with is the dominant seventh, which, be it remembered, is the same whether the key is major or minor:

Pv 48 6 1

Ordinarily this group is misspelled, but seldom, except enharmonically, as we shall see. To spell any dominant seventh chord correctly, we have only to remember the correct sequence of the commonent intervals, major third, perfect fifth, minor seventh. From the point of sound, there are but twelve dominant seventh chords that ne can write. Furthermore, we must remember that when we speak of tonality. we mean that group of related keys that surrounds every given principal key; and again this should be a help to our spelling. With C as the principal key, we find six dominants in use

Dominant of: C G F A E I 1 18 18 18 18 18 Roots G D C E B A

A next assortment! Bear in mind that the spertively the leading note to one of this group of related keys, and we have the whole principle in a nutshell. Next, trans-

and their spelling should become fixed. It is difficult, in an article like this, to express all that one seeks to tell, without randuc technicality; but in these days every nonsic student knows at least something about barmony, and fortunately many know

a lot. Just recently we have seen in print an atrocity in notation perpetrated by a composer who certainly should have known better. Here it is: Ex. 20

But why did not the musical editor see Ah, he should have done so! It is, after all, a complete dominant whose root



How much simpler to have spelled Ex. 20 correctly. Just the alteration of the F-flat above to E-natural, and of G-flat to Fsharp, would have straightened out the whole thing.

Possibly one of the most frequently misspelled chords is that familiarly known as the diminished seventh; that chord which has been called a part of the "stock in " of the old fashioned Italian opera. So far as its derivation is concerned, it ma be ascribed to the dominant as a root, said root being omitted. It is made up of the third, the fifth, the seventh and the minor of the dominant harmony. popular name comes from the fact that from its lowest member to its topmost one is measured the interval of a diminished centh. As it stands, it has the peculiarity of being built up all in minor thirds. And in point of sound, there are but three actual diminished seventh chords. Here they are:



It is by their spelling alone that we are able to distinguish the key to which each belongs. But the joke of it is that each of these three may be spelled in six different spellings of each, with the keys and domi-





Several of these spellings need never be used; we have put them in merely for completeness and to belp to show what should be avoided. Should the roots of these groups the spelling will be unchanged; the dif-ference will be one of resolution and progression only. The most often mispelled chord is, of

course, the augmented sixth. To make sure of this chord, there is just one way to work it out Let us, first of all, construct a major chord on the supertunic of the scale; then add to it the seventh and the minor ninth. In the Key of ( (major or minor) this will give us



as a diminished fifth Ex 25 6 1

We have then all of the members from

sixth chord are constructed. Its simplest form the Italian Sixth, is an inversion of group, which comprised the diminished fifth, the seventh (doubled), the minor minth, and the major third.

E+ 26 Italian Scath 18 The French Sixth (so much employed by

Wagner) is just as easy; merely add the root to the preceding group. Ex. 27 6 1.8

We sarree with Wagner, we like it much, And the German Sixth merely omits the

root, but adds the minor moth. Ex. 28 & 40g

This latter form is found all through the elassics. Yes, you say, but it sounds exactly like a domenant seventh:

Pr. 90 8 41

Of course it does, but it is not "how it sounds" but "where it goes" that regulates its spelling. Anent this very chord, there is a glaring misspelling in the beautiful Probabe in E minor of Chopin; which, in view of Chopin's overpowering genus, no editor has had the temerity to correct. The chord is spelled

Ex.30 6 1 and comes just before the endence. It cannot be a dominant seventh, since it occurs in no key related to E minor and its seventh dues not descend. It is the augmented sixth (German) of the principle

\$ 18 (ter)

because it is the only chord containing th intervals of an augmented sixth. Then what about that passage at the very beginning of Wagner's "Tristan and Isolde" over which there used to be some discussion? No mystery at all! Wagner knew his spelling and was meticulous about it.



Disregarding the G-sharp (auxiliary tone) in the first chord, it is but the augmented sixth (French) of A minor:

Ex 33 & 180

and, disregarding the A-sharp (another auxiliary tone) the following churd is the dominant seventh of A minor; just as it

The auxiliary tone, mentioned above when written properly never clouds the issue; written upon an accent, a degree ages and to give a certain tensories to the

Passing tones, not falling upon the acdirated correctly, there will be little trouble

## RECENT RECORD RELEASES

By PETER HUGH REED

AR MORE EXTENSIVE than that ordinarity heard in the concert hall is the recorded repertory of Moszert. With many music lovers this most humanly lovable composer is the beginning of all music. Several musical friends have remarked to us recently that their love of really great music began with Mozart, advanced to Beethoven and later composers, and then went back to Bach and Mozart's

No less than five of Mozart's pigno con certos, those improvisatory musical jour-

nevs in which are to be found some of the composer's most charming and character istle inventions, were recently issued by in the wholly delightful "Concerto in major (K. 453)" (Victor Set M-48 (Victor Set M-481). major (K. 483) (Victor Set at 481), which Edwin Fischer plays, and also in the "Concerto in C major (K. 467)" (Vic-tor Set M-486) and the "Concerto in C minor (K. 491)" (Victor Set M-482), respectively perform; the two laster of symphonic proportions. A deeply felt work of rare unity is the "C minor," undoubtedly the greatest of all the concertos. Attractively bright and effectively worked out is the "Concerto in E-flat (K. 365) tor Set 31-484) which Arter and Karl Schmabel play in the recording, Lastly, there is the scintillating and polished "Cononation" Concerto (K. 537)" (Victor Set M-483) which is brilliantly played Wanda Landowska. On a single disc Victor 15185) Fischer plays a particularly rishable Roude for pixeo and orchestra

(K. 382) which Mozart valued so highly that he wrote his father, "I want no one to play it after me but my dear sister Toscanini, conducting the B. B. C. Or-classtra, touches off the brilliant music of the overture to Mozart's "Mugic with his usual magic (Victor disc 15190); and Adolf Busch and his Chumber Players give notable utterance to the composer's Idanio and Fuque (K. 54h) for strings Victor disc 12324). Two "must haves"

for the true Mozartian! In his sonatas for violin and piano Muzart gave considerable prominence to the keyboard instrument; that is why these norks require two ideally matched musicians for successful performance. Adolf Busch and Rudolf Serkin are such a team Busch and Ruson Stram are 2021 as as their fervintly played performance as their fervintly played performance as their fervintly played performance as their fervintly played performance. major (K. 377)" proves (Victor discs 15175-6),

An attractive early Mass, written by Mozart in his nineteenth year, presenting in its music the aura of a youthful clation which brightens its solemn text, has been recorded by Musicraft (set 23) As sung by the Motet Singers of New York, with string orchestra, directed by Paul Bucpale, this work has an appealing artlesoness and is a simple expression of faith. A worthaddition to any record library.

Among recent recorded symphomes two "ournber fives" stand out for their unassuitable musical ranking and the mapproachand a third finds its ideal a third finds its ideal in recording, and a torru must its on representation on records at the hands wengler directing the Berlin Philharmonic his interpretation of the computer singular states Symphony (Virter set M-426), and Konssevitzky, directing the Buston

with a heilbart trailing of the company

tone poem, Pohjola's Daughter, Georg Szell, conducting the Czech Philharmonic Orchestra, acts forth the gay and nostalgic qualities of Dxofak's "Fifth (New World) Symphony" without pretense or exaggera-

The Jacques String Orchestra of Lon-don, playing the late Gustav Holst's "St. Paul's Suite" (Columbia discs 17113-4-D). sets forth this retreshing folk-modal musto with healthy exuberance and apprepriate precision; and Hamilton Harty and the Hallé Orchestra play the Incidental Music to "Rosamunde" by Schubert in a wholly satisfactory manner. The recording in the latter, which dates back several years, has an appropriate mellowness. (Columbia squ 343)

Among recent chamber music recents, not of the "Quartet in D major" by Run. sel (Columbia set 339) is important, use only because it is the first chamber work by this noted French composer to be inscribed on wax, but because it is a composition of marked distinction. Played by the Roth Quartet, which gave the work its first public performance, the elegance and refinement of the music is tellingly voiced; particularly is this true in the emotional and sensitive . Idagio, which is similar in most to the slow movement of the Debussy quartet. The Busch Quartet, which Tuscamini, among others, regards as one of the foremost ensembles of its kind before the public, renders unto Beetbuven and Schubert all that could be asked in its unified and rarely eloquent performances of Brethoven's "Quartets in E-flat, Op. of December 5. Quarters in E-sun, Op. 127 (Victor set M-489), and in A minor. Op. 132" (Victor set M-490), and of Sch hert's famous posthumous quartet, "Death and the Manden."

New panta recordings include: Johann Harris' conscientions rendition of Busoni's transcription of Bach's Chaconac (Victor set M-506); a work which being more Busons than Bach should have a bigger frame than it is given here; Anatole Kitain's smooth, unsentimentalized per-formances of the "Waltzes" of Brahms and of the "Edward" Ballode, Op. 10, No. 1 (Columbia set 342); and Louis Kentner's electrifying pianism in Liszt's musically empty but technically impressive l'encois Napali (Columbia set X-105). Other plano releases include Edwin Fis-

cher's cherishable rendition of Schubert's two sets of "Impromptus, Op. 90 and Op. 142" (Victor set M-494); Cortot's fine playing of Mendelsodin's "Variations Serience a skillfully contrived composition regarded by many as the composer's best piano work. Among vocal discs recently issued are Charles Kullman's fervent renditions of the Pring Song from "Die Miestersinger" and the Narrative from "Lohengrin" (Columbia disc 9146-M); Marian Anderson's towally outliest performances of Bach's house, there Ted and Handel's Sicilions (Victor disc 1930): Gerhard Husele's fine singing of the Buethoven song cycle, "An the ferne techeble" and the song. Indenten (Victor disco 1224(c.7); and Charles Panzera's rarely manual priformances of a well chosel group of Cabriel Fame's sonies (Justot

One of the choicest allume of old must released to the Monteverth set (Victor M 49(4), containing some of the conpower a most expressive and moving north made and a and others. The set was made at the instigation and under the detection of Vadia Boulanger, the enment I reach conductor, compact; and tender It is must that meets only to be experienced

## Earning a Living Through Singing

"Sing a song o' six pence A pocket full of rye"

By the Well Known Concert Soprano and Teacher CRYSTAL WATERS

EDITOR'S NOTE

Crystal Waters, author of this article, is characteristically American. She was rought up in California, where her father organized on orchestra and then a bond Crystol bloved the binne in the first, and also horn and cornel in the second. At seventeen she became a church soloist. After being graduated from the Los Angeles State Normal School (now the University of Southern California) Los Angress school and gave private lexants in singing and pieno playing. She then harrowed unner and went to Halv to study for two years, merely with the desire to learn to sing artistically. She says that she is one of the fear singers who did not go to Italy as a trained muse for an operatic hee. The suggers two are not go to hors us a name in an openion of following five years were given to studying, to singing in church and recitals, and to touching in Baston. Two years more were spent as a tracker at Mt. Ida School for Girls, when the proudly paid back, with teven per cent interest the considerable sum she had horsowed to yo abroad. The next year she wen the consinterance out the non-norrowed to go acrosse, the ther four the sould to France and sang for the solders at the front, Since the War she has located in New York, as a tracher, and a soloist in leading churches, Her ratio programs Agry been very comprehensive, and distinguished by sheer originality and modcentry. She appeared also as a soloist with the great Humagrian composer,

CHALL I BE ABLE TO EARN my S living with my voice?" is the first opestion asked by a new comer to a socal studio. Young people who love music, and whose voices are good enough to atreact attention and comment, are eager to go into the vocal profession as a life work. A few of them consider this field of cudeavor with the same common sense and serious minded point of view that they serious infinited point or view that they would weigh the possibilities of becoming a trained nurse; a dictition, a doctor, lawyer, pedagog, or social worker, Each is ready on the level that suits his particular talents. But the majority of these young people, unfortunately, demand being told at the utset that they are sure to reach the top. Without that assurance they seem unwilling to enter the vocal field Singing, to them, means the intoxication of fame, glory, dressing rooms filled with flowers, ermine araps, and a stream of gold flowing in from some mysterious source.

Too frequently the teacher's answer to that first question is influenced by his wish to gain a pupil. He exaggerates his praise and promises large rewards, disregarding the many factors, other than a good voice. necessary to make an artistic career possible. Usually, he holds out grand opera as a goal; and that is just what that majority want to hear. The student starts lessons, Lesping blindly toward a proceede, proper foundations for a practical musical life are may possess, and we all possess some of them to a degree, are left sleening. In the end the money runs out, the goal is not reached, and the teacher cannot be held

re-sponsible. The world is full of disappointed singers who have put all their faith in such prom-One girl, to our knowledge, was so studying with famous couches in Italy. Vitur five years she returned to America penniless. She did not qualify at the Metro-

to get a job as a sales clerk. Both could try; both could have had happy, prosperous lives; if they had rounded out their mu sical education, developed all their natural capacities that pertain to this work, and had had the right attitude about the phase of singing they were equal to doing

#### Great Vocal Talent Not Indispensable

To EARN ENOUGH SEXPENCES to have a decent living, it is not enough to have a fige voice. It is essential to develop a broad love for all humanity, objectified in a pleasing personality. Equally important, one must loson all about music, including time, rhythm, harmony, theory, and sight reading. terpret it so that the emotional values beother prople, arousing them to think and feel. To so farther and win the highest mal, one also must have such qualities as a flair for languages, dramatic mistinct, artistic sensitivity, musical intelligence, a fire called temperament. The greatest gift of all is a talent which persists in discover and in developing each of them to the fullest extent. Some of the biggest ones do not appear until the smaller ones are matured. It is the utilization of these abilities which brights; and the brights are so glamorous that obviously no effort should be spared

#### Be One of the Chosen

Or COURSE EXPRESSED CANNOT ARREST at the top, or no top would exist. As m any field be known internationally But many are rewarded with substantial incomes, tripled, work they love. Here one does not vainly yearn for the time and lessure to acquire If you have a predominating argo to be



CRYSTAL WATERS

learn that only about one per cent of the students of singing become famous And do not fall in the dumps if someone "in the know" tells you that the size and mobity of your voice will never set the world on fire Remember that some of the greatest suc cesses have had inferior voices, Mary Garden is an outstanding example of international renown in spite of an inadequate voice. Even critics, who worshipped a famous ging because her slugging held her audiences spellbound. Her musical intelligence and her personal magetism comensated for her lack of voice. She had the distinction of creating many operator rôles, including Debussy's McGande Another example is Poyla Frasch who, again in spate interpreters of somes. The lovers of art om stage, studio, radio, dance and screen fill her concert halls to capacity.

Your own voice may be strong and beautiful, but no one can predict an outstanding career for you just by bearing you sing I know many cases where grand and glorious voices, yes, and too much talent, are a hundicap. The students who possess such gifts too frequently become so enamored with the sensoons sound of their own voices that they are both lasy and careless. Under the introducation of their mends' extravagant compliments, they refuse to work toward the ligh standards set ishing covers have not enough interest in of that mind. How can may one tell that you have the common sense to build a firm can any one discern that you have many of the necessary metors other than a good voice plus the stirktourveness to tollow

So, regardless of the volume or size of the votes, you can succeed if you will do the work Large or small, when it flows fluently with rich, vibrant, mellow tones and appears easy, the sounds always give people a bit of a thrill. Such singing brings a reward so ample in itself that outside praise becomes nunecessary to your enjoy-ment. The full, expansive breath, playing mon a freely resuonsive vocal mechanism and the swirling sound waves in the open spaces of the throat and head, constitute a sensation of boundless delight, as if the tones were out in space, independent of the

Small voices, clearly, freely and smoothly produced, with clean out counciation, base been known to win higher places than some large, strong ones. The microphone is friendly to such production, and, if the person with the small voice has more ability to "put a song across," and to let his or her personality shine through it, the mechanges will samplify the sound until it

#### comes over the radio as a full toned voice Choosing the Right Teacher

WHEN STARY TO TAKE YOUN PRISONS choose a teacher who has you recognition as a sugger and who has the ability to impart knowledge. Only one also has actually experienced the sensations of producing expressive musical phrases can give in

Either a man or a woman may be ann lytical, patient, explanative and inspiring negacire personality, a glamorous studio, flatterine attentions, or divine acromesus-

Vocal methods have become modernized ducted by the Bell Laboratories in New York City and by G. Osear Russel of Obio State University, reveal that the acoustical of the fromg human mattement blind of teacher who understands and can exolain these findings. Conform to these natural trouble. Another important trend is to combine vocal technic with education in terlions vocalises students are given their problem to develop from examples and exercises in the songs themselves. Nothing but the finnet some Sternture is used. Thus an excellent repertoire is established from

#### The Broad Education

THE SUREST WAY of developing something within yourself, to be expressed when you one, is to have a college or university education. If you will make music your major, you will have the courses which automatically lay the bricks for your firm theory, sight reading, music anneciation history, violin or piano, conducting, literature, languages, poetry, phonetics, philosophy, psychology, restlictics and so

A university degree is an asset in every region of the vocal field. Suppose, for our reason or another, that you do not realize a living wage from just singing. A degree will help you to secure a position in a arrivate or public school. Vocal arreic is expanding every year in the school sys-tems. It includes teaching singing in the elementary grades, vocal instruction in high schools, ignior colleges, universities work of music supervisor. Many people have taken up a serious study of the voice after they finished college. They intended to teach anyway, and they would rather teach the subject they love than literature, mathematics, or sciences. So they have usually succeeded in finding a desirable

In case was do not have the opportunity to go to college, then have the enterprise to educate yourself up to that standard. Set ings which will broaden your point of view ings which will broaden your point of view and deepen your understanding of human nature. Take private or class lessers in sight reading and musical theory, or get a text book and teach yourself. The modern vocal teacher will be glad to assign projects on mascral knowledge; and if you can work as hard for yourself as you would find it necessary to work for someone clse,

you will carry them out to the finish. When ready for that first job, look the field over in your own locality. First, consider the church positions. The average pay five dollars a Sunday; and, while that is not much in itself, it will probably pay For preparation, be able to sing from th to forty sacred solos and to read any hymn or anthem at sight. Write a neat business note to the organist or the music committee privilege of an audition. Explain that aldramatic, to show the expressiveness of your voice. But, regardless of your vocal quality, he warned that every organist says individual is promptly disqualified

Next, make up some interesting reenal programs to sell Kentember that an mthe frame of your present worst expression. Noturally, you will not be satisfied with your singing at this time, not, for that matter, will you ever he so. A serious artist never catches up with his sdeals. Then enjoy, not the high brow ones that demand

sneak and try to listen for the musical needs of your audiences.

Interest in your program may be heightsettings. For instance, some story about the sone about the musician who composed it the cost who wrote the words may be told informally. A program of sational folk rooms of entired love source or of national nature songs, may be outlined; or one with words all by one great noet, such Shakespeare, Bobby Burns, or Longfellow, or Tennyson, Another suggestion is to have a group of sea songs, a group of land somes, a group of mountain somes a group of love songs, and the like. The duory of any nation can be vivified through its song literature. Just think what you could do with American histhe Revolutionary Period, then one of follo songs from the different states, then some Givil War songs, then those of the elegant eighties and finally a group of somes, both art somes and nonular ones

Make a business of being at least partially some own manager. There will be more interest in selling yourself than will be taken by anyone else, and at much less cost. A man with a very commonplace voice became one of the outstanding tenors because he made up his mind that it used the same trouble and ingenuity in sellniquos he would be a success. He began in a very small way, and he reached the

Sell these programs to the clubs and schools in your district. You can obtain the nomes of all the club presidents from your local newspaper or from the Federation of Women's Clubs The State Board of Education will give you the names of school eases and write them letters and explain in an attractive way what you have to offer and that you are willing to give an andition. Make your price attractive at first not more than five to fifteen dollars and want to hear, you are suce to get a re-

The largest return will come from gaining experience. Every time you sing, whether it is for an audition or a recital, a large audience or a small one, take infinite ozins to have your personal appearance, your gracious attitude, your magnetic Remember that one person is a potential unit which may lead on to further success-

Two bearts full of enthusiasm are better who is also a painted it august to the with her on deals, including the profits. If dressing in custome, piano solos that fit in with the program being given would occupy the time you are taking to change Also, a group of piano pieces, aristically purposed, within and variety to the whole. Then the help thus will bring towards writ-

At the same time begin to think about a series of interesting broadcasts. They should have an educational value, or be than just a voice that counts. Learn how to send all your personality out on your with more genuse feeling. The next time

### An Astonishing Invention of Musical Interest

Warry new inventions of revolutionary type related to the musical field have anpared The Errae has departed from its customary non-proprietary policy and an-"Mystery Control" radio presented to the public by Phileo a few weeks ago, is now attracting wide attention.

It was first exhibited to scientific groups: but, in order to get the impression of the more reality, it was shown at county fairs where it had a startling recention. As seecanny as the radio itself, this new invention drew crowds away from the Midway. the races, the prize preserves and the prize The demonstrator, with what resembled a box slightly larger than a curar box (weight less than three pounds). could by turning a dial similar to a telefrom one brossensuing stanon to another, or cause the set to play londer or softer at will. The "Mystery Control" is not con-sected with the radio by any wires, it is not "plugged in." It is an entirely separate and independent unit. The receiving set may be in any part of the house and at

from the purch, in fact from anywhere within an enjoyable listening distance, In a neusic school the set may be played from any part of the building, merely by turning the dial on the separate box. Thus, a teacher wants to make the tone louder or softer, she does not need to disturb the class by leaving her desk. When desirable, the set may be turned off entirely, from the "Mystery Control" box.

The invention suggests so many other possible uses that it becomes astomoling. because it controls from a distance light and power through wireless means. Is this the beginning of a new era, an era which may mean an enormous economy in the communication of industrial power?

The wonderful thing about the new "Mystery Cortrol" is that each control box may be synchronized with its particular receiving set, so that a score or more of such sets and boxes may be in the same Sich sets and perces may be in ore building without interfering with each other. The "Mystery Control" can be used only with the new receiving set designed by the manufacturers and therefore does not may be in any part or the boase and at affect rathors of other makes in the neigh-the same time may be controlled by the bothload. The reversing set may, of course, "Mystery Control" box, from the Northean the treatment independently, of the "Mystery cannot be the first the first the same time of the same time

## A New European Sound Reproducing Invention



A New Film Phonograph

The Illustriete Zeitung has announced a method of recording sounds upon a continuous ribbon of cellophanelike material to that a whole concert or opera may be taken upon one film. This, however, it not like the light film so widely used in moving picture theaters in America: but sounds are graven on the film by a we phire needle, after the manner of the phonograph. The new instrument is called the Teliphon, and the inventor is a Dr. Daniel of Cologne.

The I-rich White Maintaine strikes to module there are one to be continued hands on the morning neares of man



## BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by WILLIAM D REVELLI FAMOUS BAND LEADER AND TEACHER CONDUCTOR OF THE UNIVERSITY OF MICHIGAN BAND



## The Technic of Teaching Rhythm

How "Foot Beats" Have Been Found Valuable in Training Bands

THE SUBJECT OF RHYTHM bas been an engrossing one to all band and orchestra conductors, and not without reason. Not one of them would deny that rhythm has a serious effect on the general performance of his organization, and that its standard of excellence is commensurate with the exactness of its rbythm. At various clinics which the writer has conducted during the past few years, the subject of rhythm has occupied a considerable nortion of session time. It must be admitted that even the most reputable teachers seem to differ greatly in their philosophy and methods of developing this phase of student training But this is as it should be; for it is hardly practical or necessary that all teachers employ the same technic in developing desirable rhythanic responses within their

The various devices and methods have their individual advantages and values, and the competent instructor will analyze their comparative worth and employ those which accomplish the end most efficiently and surely.

Rhythm must be felt, and as is true with other factors of a good performance, if properly felt in becomes a part of the performer as well as of the performance

After an analysis of the various mode of approaching the problem of rhythm, would confine our attention to two methods of handling the matter of teaching rhythm. On the one hand we have the instructor who teaches his students to read the various figures through use of the ability to "feel the rhythm," while on the other hand we have the teacher who insists that the student count and divide the units each measure or phase accurately by means of precise mathematical division Both of these methods are essential, yet each has its sessrate weaknesses. Rhythm, we are told, is the regular recurrence of a certain stress, as in poetry, oratory, or mood prose, while time is the basis of cor-

rect rhythm. Frequently we find a conductor referring to rhythm when he actually intends to refer to time. We must not fail to recognize that "the symbols of rhythm in the printed page are not rhythm unless hese symbols bring definite rhythmic impulses into our bodies." It is this response which our first-mentioned teachers are tra me to bring about. The major weakness of this method is that the student usually "feels" the rhythnic pulse, yet does not issue the ability to read the various figures For instance a student might well feel the beats in a measure of four-four rhythm without being able to

The other group of instructors insist on agures, and the weakness therein is a re-ultant stiffing of the student's musical interpretation and expressive qualities. In order that rhythm he properly developed and felt, it is necessary to adhere to the basic principle that there must be physical

rhythmic figures.

Jacques-Daleroze was perhaps the first recognize and develop the basic princube of rhythesic training in his work; and this has caused many instructors to turn from a mathematical basis of rhythmic

xperience to one built upon bodily motion. Through the contribution of the Dakroze theory, we find to-day thousands of students in the physical education classes training their muscles and bothes to respond announistely to varying rhythmic patt Such bodily response to rhythm should be started while students are in the grammaexpression and feeling have been attained Many students begin the study of instru mental music before they have developed these natural capacities for rhythmic reonse, and quite naturally they have concounting time. In music, "rhythmic feel

siderable difficulty with feeling rhythm or ing" and "time understanding" are indis nensable. When students have sufficien rhythmic experience to understand and feel the rhythmic patterns, then the study of instrumental music may be introduced, but it is hardly advisable to do so before such rhythmic training has been experienced

Methods of Keeping Time IN RESPING with the cont of our subject, we must ask the question, "How should we teach our students to react physically to rhythmic impulses?" Assuming that our students have ac-

quired a normal competency in rhythmic reaction, we must next decide between sev-eral methods of "keeping time." The first method is one of "counting" mentally, with no physical reaction. There may also be the actual votced count, which is physical only insofar as it involves the use of the vocal cords. Another approach is through clapping of hands to fit the rhythm and this is definitely a muscular method.

While the "vocal" and "clapping" meth eds are acceptable as an initial approach, and esperially for young instrumentalists. they fail as soon as the student gets to playing his instrument. It is obvious that his hands and throat are busy with other functions and cannot be used for purposes

Another approach is that of 'beating or tapping the foot." This method involves putting the foot down on the heat and raising it exactly on the half-beat. This method of teaching the counting of time is in my opinion the most efficient and effective means for attainment of definite results over mental counting is that it is visual, the second place, it provides a definite and playsically timed division of the beat into halves, which of course is of assistance in further subdivision. Lastly, this system of pulsation, and at the same time affords a ense of control and organization

curate distribution of the time value of the hardly be expected to use this latter method, but for those instruments where the foot tapping would be impractical, there are means of teaching rhythmic funda-

A glimose of the mechanical means used "foot-tap" method as well as som thing by way of explanation might here be appropriate The symbols \( \psi \) or \( \sim \) are frequently

ed to indicate the down best of the foot, and the symbols + or / indicate an up heat of the foot. It is absolutely imperative that the up heat of the foot comes pactly midway in the unit of measure This may be illustrated as in Ex. la or 1b.

further subdivisions would be indicated by

feeling or mentally conceiving of extra syllables "and," "c," and "a," as in Ex. le Any other figure would be an enlargement of this example While strongly favored by many musi

crams and teachers, this method of teach-ing the counting of time is by no means universally accepted. Those opposed to this practice maintain that the method should not be recommended because it is detrimental in effect to the performer's general musical interpretation. They also hold that if the student "feels" the rhythm, patting

The just criterion by which these practices should be indeed, it would seem, hes in the ultimate result achieved. The ideal in teaching rhythmic figures and developing the instrumental student so that he could sing his music at sight, with correct puch, intervals, and rhythms, using his foot as a sort of pendulum. The foot serves in several useful caracities, for it aids in execution of correct rhythm, belos the counting of time or beats, measures the exact value of earth note and its divisions, and finally covides a visual means of checking upon the student's concentrative powers.

If we were to examine carefully thos students who play the beats in regular rhythm but fail to divide the notes with mathematical precision, we probably would be amazed to find the number of these stuevenuess or mathematical measurement o the time value of each and every note. It has been our experience that the student who "counts montally to himself" almost invariably does not count of all. At least it is these students who usually fail when called upon for sight reading. The curtail ment of note values, the tendency to rush rand figures, the failure to observe rests. Naturally, the manust or organist could and many other mearrest rhythmic prac-

tices can be traced to two (undamental errors: First, the lack of definite and pre-rise "best feeling," and secondly, the lack of coordination between physical and men-

One must first "feel" the rhythm. but it is of just as great importance for one to be able to read these rhythmic patterns. This capability can be developed only through the process of thinking and not solely by means of feeling.

Simplified Rhythms First

RIETHM IN MUSIC applies, of course, phrasing as well as to the beat. In teaching the bandling and feeling of rhythmic figures it is essential and important proceed from the easy to the difficult. Ability to read simple figures should be well developed before proceeding to the more complicated ones. The student should be constantly reminded that evenness and accuracy of rhythm are dependent largely upon the proper division and distribution of the notes within the riwthmic pattern. A common fault with those who have

been sarted on the foot tapping method is to raise the foot too soon. The foot should serve as a guide for the equal distribution of the notes within the count, as well as a means for marking the beat unit. For example the foot beat should be

il Hum il il or it may be bat set

The tendency to harry the foot on the up heat will naturally cause a hastening of the notes of the up beat.

Most young students, when first learning to apply the "foot tap" will experience some difficulty in maintaining evenness in the down and up motions of the foot. Therefore it should be recommended that they "glue" the foot to the floor before attempting to raise it. This is of course an imaginative device, but the suggestion will prove a valuable aid in maintaining

The winning sight reading bands and rehestras of the country have very definitely proven the value of the "fuet tap" method. The Joliet High School Band is perhaps one of the nation's outstanding reading bands, and I believe that much of its ability to read at sight is partially due to the excellent training the students receive in the "foot tap" during their early stages of brarning. Many other excellent bands and orchestras employing this method have shown that this means of teaching students to count is effective and

recision and evenuess of rhytlan.

The "foot tap" should be used only in the early stages, and should not be neces-sary after the division of the various

### of practical value. by an eminent Specialist

## MUSIC EXTENSION STUDY COURSE Analysis of Plano Music

For Piano Teachers and Students

By DR. JOHN THOMPSON

A WORD OF CREETING lots of fun nevertheless-which to fertile As 1938 hows out of the picture your young integritations will probably suggest Commentator begs leave to extend to his readers, all good wishes for 1939. No one can truthfully say that 1938 proved a doll fellow, and we can even voice reasonably a hope that 1939 may prove as interesting without serving up quite so many "alarums and excursions" with the breakfast coffee! At least the muddled state of the world at large during the year past has served to emphasize the privileges we enjoy as American citizens and should focus interest anew on American music and composers. The eclipse of foreign music centers should release new energy in the American field and help teachers to visualize a great future for the art in this country. And so, a happy and prosperious New

### INSTANTS IOYEUX

Year to everyone

Instants Joycux-Hoppy Moments serves as an instant clue to the interpretation of this piece. At least it leaves no doubt as the mood!

In form this music is more rhythmic than brical and care should be exercised to give proper treatment to the two-note slurs which form so important a part of

the rhythmic line. The middle section contains several short passages almost Chopinesque in style which should be played with freedom and a

certain sparkling clarity. The entire piece is playful (achermudo) and is to be played rather fast, Allegro-The interlocking passages in the second section (measures II and 15) are really easy to execute and lend added brilliance when played in good style.

Pedal only as marked.

#### BREAD AND BUTTER Arr. by Guy Maiss

Here is a novelty arrangement of an old tune (handed down from no one knows where) by that able concert paznist and of THE EVENE know Mr. Major through his "Teacher's Round Table" page, one of the most popular departments in this magazine. He is known to the world of music at large as a master pianist and teacher of distinction who is responsible for the development of some of the most promising concert artists of this genera-

An interesting phase of Guy Maier's work is that of Children's Concerts, an enterprise to which he has devoted much titue, thought, and energy in recent years He has probably done more to raise the standard of music appreciation among American children than any other one person engaged in this admittedly difficult task. He mater "plays cloun" to a young higher level. He is quite without profesafraid to give children occasionally the sort of thing that they like.

With unfailing instruct he has selected this old time for rejuvenation, and young sters will metantle like it Incidentally be groups in the left hand give excellent op portunity to develop the drop roll touch Later in the piece there is ample practice in playing grace notes. There are too of

the motions back and forth of the knife as it surrouls butter on bread MAMMY TELLS A STORY

BY MATHELIE BILING Miss Bilbro, well known to readers of South and is, of course, well acquainted with the musical idioms of that section. and the piece ends at the double bar at measure 16. This piece, as suggested by the title, is in descriptive form and opens rather quietly.

The tempo is audantino, in expressive mood. Be sure to give proper significance to the two little diagonal lines placed, in parallel position, indicating a slight panse or break in the tempo. Observe also the portamento marks in measures 3, 10, and

Much change of pace is indicated in the first section which serves as an introduc tion to the songlike character of the second. Throughout the second section (measures 13 to 30) he sure to phrase the left hand ompaniment exactly as marked; that is, the first quarter is sherred into and thrown on the second and the last two quarters

systalized with the pedal. Treat the right hand part as a song played rather quietly in a humming manner. The piece closes on a short code which mkes use of the same motifs found in the

FROM OLD TUILERIES DAYS BY EVANGELINE LOUMAN short piece is written in dance form and, as indicated in the text, is to be

played in gavotte fourly. In character, it is an imitation of eighteenth century music, even to the avacette section with its drone bass. The musette was originally an old instrument of the bogpipe family. It was used to accompany certain dances which also came to be called musettes. A nonular device of the day was to write the worst Trio section of a dance in musette style, with the drone bass playing an important part in the general effect

MARCH OF THE CLOWNS By CRIERC W. LEMONT

If at first glance it seems a bit unusual to see a march bearing the time signature of sex-eight, remember that it is intended to be counted two to the measure (one count to each group of three eighth nates or a dotted quarter. This gives the "feel" two-four rhythm on triplets.

Narutally, it will be important to observe all slur signs and accents which play a definite part in establishing and preserving the proper rhythmical swing

to pittor Note the marks of dynamics which range from pions to fortizzante.

The to miget a bit of humor into the

THE LOTUS POND Ru ALEXANDER BENNETT This composition is in byte form and should be played in thoughtful, reflective

The opening metal is to be played very

course the glizzandi-of doubtful value but which should be peduled exactly as marked Give proper attention to the toral treat nent, indicated by the marks of dynamics The second section is more anumated (played pin mosso) and opens with the nelody in the left hand. One measure later the melody is resumed in the sonrano voice and is carried from this point on by the right hand. Note the aflaroundo which pors into effect in measure 29. The first theme again is heard-D.C .-

> SEA ANEMONE By G. A. GRANT-SCHAFFER Rhythm is of utmost toportance in the performance of this piece; a slow, swaying

effect being necessary to impart the atmesohere suggested by the title, After a short one-line Introduction, the theme proper begins with measure 9 Be sure to preserve the melody line, particularly in such places, for instance, as measures 10 and 11, where the accommonying ehord played by the right hand on the second best must be handled so as not to detract from the melodic progression in the also voice. The entire first section calls

for the best possible singing tone. The second section-played pace pur age-is more rhythmic than lyric character and care must be exercised in playing the triplet figures which begin on the second beat and are phrasol into

The pedal, as always, should be used

NIGHT THOUGHT BY EDGLARD SCHLETT

Much freedom of style and good ton treatment, together with a bending of the proper interpretation of this number. However, it would be a wise precaution to learn it first in somewhat "atrict manner" so that the liberties taken later on will so that the nucroes three lates on was be under control. Otherwise there is always the danger of suplying "intards of convenience" rather than of intention. It is perhaps unnecessary to point out

it is permaps immecessary to point our that the melody line is of utmost importance, as are the secondary voices indicated tance, as are one steemmary viscers inorcated by sostenute marks, found mostly in the it hand part.
The many changes in pace, tone, phrasing, and so on, are so freely marked that

ing, and so on, are so recey marked that it is almost impossible to go astray in the matter of interpretation in other work the composer has clearly indicated just what he wishes to have expressed and it is merely a matter of following faithfully the indications as shown in the text The purio pieces in compary senieri always meet with a favorable response on the part of the pupil and this one should find a welcome place on pupils resital

> ETUDE IN CASHARP MINOR He Francia Charge

While Chopin wrote almost exclusively for purior, he was very found of the violen several of his piano solus which are quite factors solo for violoticello and is often

by Athertic longs which is to be found on another page of this room of I'm Friend

appearing in the Music Section of this Issue

SARABANDE By BACH-BURNEISTER

The Sarabande is a stately dance, the real origin of which is lost in obscurity. Some claim that its source is Oriental while others credit its invention, sometime about the middle of the XVI Century, to a Spanish dancer named Zarahande In any event, it enjoyed great popularity in the Spanish Court in early days. It is movement is broad and stately and it is written usually in three-two meter; however, it is also occasionally found in three-

as in this example from Bach Richard Burmeister has given untel attention to transcribing the older classics written originally for the harpsichord or clavichord, and has given them rather free treatment in order to make use of the resources of the modern piano. A comparison with the original will

show this arrangement has been greatly augmented. Of course the real trick is to be able to give to this number the benefits of the modern piano without destroying the characteristics of the original. A study of both is therefore essential.

THE OLD CLOCK ON THE STAIRS By CILIL GRANT This little First Grade number is quite descriptive of its title. The staccata notes at the beginning of

each phrase clearly indicate the ticking of the old clock while the teeling of mosement expressed in the physiques in eighth notes warms that "Time Marches On" Both zhucesto and finger lessto come in

for outal share of development in this short

JACK FROST WALTZ

Besides developing waltz rhytlan, this little number supplies practice in phrasing and fuger Iconto in five finger groups An ideal First Grade time More important than all this-from the student's standpoint is the fact that it is really tuneful and interesting.

> RMN DROPS By Chill GRANT

Another short number with real pianistic value. The atacenti obviously suggest the rain drops, and for contrast lends phrases

### FUNNY LITTLE CHINAMAN Hy General Journey This httle composition should be played

in capricious monner with due attention given to storcati and the many shirted When playing starrato, it is suggested

that wrist characte be used for the single notes and forearm state and for the sus-While populs in this grade cannot be expected to be our subtle in the matter of manner, they can at least be tample the manner to the control of the

Insist therefore, that wale total contrasts by mark as unheated by the marks

HOP, SKIP AND JUMP By REAST MILES The text industries Taglets but well marked means that the thythm is to be



## THE TEACHERS' ROUND TABLE

Conducted Monthly by GUY MAIFR NOTED PLANIST AND MUSIC EDUCATOR



### Wrist Levels

Will you please tell use the correct net position for plann playing. I was upin and also more tracks the pelaste of healing far wrist lower than the color of the pelaste o

There is no one "correct" hand position The height of the wrist depends on the player's type of hand and on what the music requires of it. So much bokum has been forsted upon us patient music teachers that it is high time for a hand position debunking crusade.

The first thought not to start in you numil's minds is the "orange" or arch, just try for yourself curving you fingers sharply, and holding your hand at the piano as though you carried a base ball or an orange inside it. How is it? As in fact, it feels hard, tight and mocomfortable. (It makes no difference whether your wrist is high or low). All right, then it is clear that this is not

the way to hold your hand. Now, put your hand naturally on the piano, that is, without excessively curved fingers, or forced arch, and with a level or year slightly lowered wrist. What happens? Immediately it feels easy and relaxed.

The position of the wrist changes con for melody playing it is sometime high, often level, frequently low; for scales level and smooth; for arpeggios, moderately high, with no "dipping" between octaves; for brilliant, fast octaves, very high for small hands, slightly less high for larger

A harmful direction given by some teachers is that in playing octaves, the reversed (inside) fingers are to be held carred. Again, I say, try it for yourself. If you have an abnormally large soan and long fingers you may find it necessary to curve mside ones, but in nine cases out of ten the result is appalling-rigidity, hard tone, endurance and speed impeded; and after a few weeks "week" or bard lumns

All right, then don't do it! Just be sensible about that hand position wun't you? Always remember that the more you and your pupils concentrate on a light floating, easily moving elbow trp, the free you will play. To paraphrase an old expression-"It sin't the wrist, but the elbow-The less you think about the further, the

### Nervous At Lessons

I can a woman ishiry flow years add and I abstract stellars grams much a year on. I have your introduction that two hoods of the Threater Persons Soles, a Lossebers show least and an new helf way through the property of the Viscolar Process Series.

severe because you waited so long before starting piano lessons. Most adults are painfully self-conscious when they are examined in a new, unfamiliar and highly complicated skill like piano plaving. So, at a lesson, which is of course an examina

tion, everything seems to go haveire. The only remedy I can suggest is to ay your assignment several times to friends or members of the family before you go to your lesson. Play frequently for amybody you can "rope in," even if it does not go well at first. Try your best to make the simplest exercises and pieces sound so cleanly articulated, so musical that your friends will understand, appreciate and love them. This is interpretation in the best sense of the word-sharing with others what you yourself have found benefiful

Which is, after all, what artists strongly all their lives to achieve. And how they Also, if your teacher will show you how trated periods, you will soon succeed in gluing your mind to the nieces when you or your teacher or others, forgetting everything else but the music. Most persons, however, practice in such a diffuse, lackadaisical, yes, imbecilic manner, that

it is no wonder they cannot keep their minds focused when the test comes. Then, too, teachers are sometimes at fault. They often treat their pupils with such a cold, deadly serious "bedside" manner that nervousness is bound to run rampant. At the lesson they should be humorously human, trying every mon to put the pupil at ease, treating lightly-"joshing"-all tendency toward self-

Ensemble pieces, played with the teacher or other students, should be a regular part of every adult's piano course, even during the first year; and each nunil should be equired to perform in a students' playing class once every two or three weeksonly a short composition, exercise or etude Adults ought to have plenty of chord pieces, which they find easier than "runoy"

vanced, young and old, suffer from the numbers, and which they enjoy playing on same adment? Your case is expecially account of the masses, and bandfuls of account of the masses, and handfuls of mees, the swinging rhythm, the free, full-

Try this; ask your teacher for a short. lovely, massive chord piece; learn it care tully and play it with fine, big sween for as many different persons as you can corral. I will wager that most of your tenidity uitt disnogear after the tenth performance

### and that your friends will enjoy it too. Repeating Pieces

Repeating Preces

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from the gard possedil All of us, I am sure, will get a good

chuckle at your healthy doubt as to the disposition of "dropped" pieces. If your pupils and their parents do not have faith enough to believe that planistic progress is actually served by interrupting the practice of a piece for a week or two, then I'm afraid you have not been able to instill much confidence in them. Or perhaps you are the exceptional teacher whose students never "get sick" of pieces, but learn to day them perfectly in a short time. If so, would like to know your system, for I find this question of unfinished compositions one of my major problems. All the planists I know-including the great artists find it necessary several times to lay aside any new piece they learn, letting it it in public. This process sometimes takes two or three years for a single composition. Now, as to your question-where does the piece stay? It can be kept in your studio during the interval whole it is really "sinking into" the student's anhyomsticus mind; then when the piece is given back for restudy, it will not seem like taking up some stale old number from the pu pil's music shelf. At any rate, try this and see how it works

### A Hard Tone

When I rewritly played a plane wherehen by Laser, I was told that my tone was rather wooden. Will you please left me how to overcome this, her there may good books on the ru-tivation of teach and tone? If we, please mane them—E. Delk, When-please mane them—E. Delk, When-

it would probably take a fine teacher long time to diagnose your case, and still longer to change your whole conception of plano playing, it is really asking the impossible of me to give you remedial absent treatment. I know of no books that show anyone clearly and adequately how to play beautifully. Many have attempted itthay (himself a great teacher); Mason, whose "Touch and Technic" has its good points; Adolph Kullak, whose "Aeathetics of Piano Playing" I still consider the best all 'round volume on the subject-despite its advanced age, Yet, these and others remain somewhat unsatisfactory, for they are not simple, direct, and all-inclusive enough. The question is, will anyone ever be able to write a clear book on the subct-one which students will be able to apoly without expert guidance? I doebe is The best I can do here is to tell you that your "wooden" quality probably comes from too percussive an approach to the keyboard, playing your tones with ham-mer finger stroke, bitting them with stiff forearms, or dropping on them with full arms. In other words, you are guilty of attacking instead of playing the keys. (If mly teachers would throw overboard that vicious word "attach," how relieved we all would be!)

Or, if your forced tone is not caused by striking "from the air," then it comes from excessive muscular contraction, make ing bard, square phrases, poked tones, dissinted rhythms. Here are some sugges-

tions for you to try;

1. Practice only soft, singing pieces for at least three months.

2. Produce no tone without first feeling the finger in contact with the key; release the key instantly the tone says "hold longer (let the pedal hold the tone for its full value) 3. Practice the soft, up churd touch

recently described on this page. 4. Begin each day's practice with a short, quiet, singing piece, played tuice; (a) as softly and slowly as possible (using pedal, of course) with eyes closed; (b) with "remote" con trol; that is, eyes open, lean back in your chair (throw away that prano bench, or use it for firewood!) play expressively, but coully, from pp to mp, trying every moment not to push or press on a single tone; feeling as

though your fingers belong to some distant, impresonal, direction force, Above all try to find a good teacher; there are many excellent ones in your state From long association with the minusciums and andiences of Wisconsin, I in one of the most amsteally enlightened

### A Personal Note from Mr. Majer

The time has come to make clear my position as your consultant, if only to reply apologetically to those correspondents whose questions have not been

First consideration must be given to the queries which will interest and help the most readers. I cannot answer those too elementary or personal, such as "What can I do to belo a young pupil read (or play) accurately?"—"How can I sequire independence of the hands?"—"What is the best fragering (or phrasing) for this passage?"-"Will you outline a course of study for me?" Also, I will not answer questions similar to those recently given attention on

this page. In this category come, "How to keep students from playing the right hand after the left"-"How to gain (or teach) speed in scale or manage playing "What to do about double-jointed thumbs or left-hard weakness". Sight reading hinst "Practice time budgets". To o-pain playing "Stumbling students". Finger exercises "Octave playing "Glissandos" and other similar students.

on the part of my invatiable Etude quizzers.

All of which makes it look as If there were nothing left to ask about! On the every month. When there are not enough of these to answer I shall ask the routine so long as I have it

Please keep your questions within one hundred twenty-free words.

## The "Etude in C-sharp Minor, Op. 25, No. 7" of Frederic Chopin

A MASTER LESSON

By the Renowned Spanish Piano Virtuoso and Teacher of many Famous Pianists

ALBERTO IONÁS

"YOU OF THE PUNY SOUL, of the dry little heart; you the weak-fibered; do not play the finale of Nocturne in B major, Op 32! Do not at-tempt the tragic grandeur of his C minor Nocturne, of his Etude in A Minor, Op. 25, No. 11, and both in C minor, in which he burls forth his passionate, throbbing protest against Poland's downfall! For here the greater, the real Chopm looms up; and you would fail, you would not understand! None can exceed the heroic and martial valor of his great soul. In his Polongiers in F sharp minor, A flat major, A major, C minor, reverberate the tramp of armies, the boom of cannons, the sinister howl of grim turnes, the elegant composer of aristocratic naltzes, we all know; but not all bave as

yet fathomed the might and sweep of his greater works; the Fantasy in F minor, the in B minor, the Etudes and some of the Preludes and Mazurkas."\* These reflections apply with equal force to the Etude in C-sharp minor, Op. 25, No.

7, by Frederic Chopin, Idealism, depth of ding, fervor, all these and more, are needed to understand and to portray vividly one of the most remarkable, most exalted love duets ever written. The means emlove duets ever written. The means em-ployed here are different from those used by Chopin in his larger, more dramatic works. Yet the effect of this masterful story of himan love, yearning and passion is strongly gripping and foreful, deeply touching and puignant. When did Chosen compose it? We do not

losow. On October 20, 1829, he wrote, have composed a study in my own manner phers agree that when Chopin left Poland and settled in Paris he took with him the etudes and of other noteworthy composi-tions. The "Twelve Etudes, Op. 19," dedi-Countess d'Agonst, Liext's intimate friend, came out four years later

A New Voice in Art THESE TWENTY-PRITE PTI MES created a sen-

neuross and helders of design! Such ununcommerciale, technical demands! Small mann's Carneval, the old fogics of the

time, led by the dry as dust music critic, Rellstah, deeried everything Chopin composed. Relistal, anent the ciudes, wrote, Those who have distorted fingers may put them right by practicing these studies; but those who have not, should not play them at least not without having a surgeon at But Liszt, Hiller, Mendelssohn, Fran-

eltomme, and kindred great minds, under-stood and admired. They enthusiastically endorsed what Robert Schumann had already proclaimed in his Neue Zeitschrift für Munk: "Hats off, gentlessen, a gewins Interesting is a letter addressed to Hiller, the noted composer, and signed by Liszt Chopin and Franchomme, the first and last ned being among the closest friends of Chopin. One of them would write a few words, and Liszt, snatching the pen from his hand, would continue writing, only to be laughingly pushed aside by Chopin himself, who, in turn, had to yield it again to Lisat. Here is that letter. The portion writ-ten by Lisat is in italicized type, and that

written by Chopin is in the usual type. Do you know Chopin's wonderful stud only till the moment yours appear. A little bit of authorial modesty!!! A little bit of rudtness on the part of the tutor, for to explain the matter better to you, be corrects my orthographical mistakes, after the fashion of M. Marlet. The responsible editors

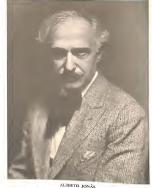
F. Liszt, F. Chopin, Aug. Franchomme The notes which usher in the Etusle in C-sharp namor, Op-23, No. 7 (Measure 1), are printed in usual type in some editions; they appear in small type in the Kullak, the Friedman and in the Klindworth introductory notes should not be "starge Wafted over, like a gentle normur they should be given a soft, improvised character, wherehy their melodic outline anpears to come from afar. That interpreta-

my opinion the standard, finest edition of into measures. That is too arbitrary a pro-creding, for this whole "preamble" is like unto an improvisation, and should be ren-

A Memorable Melody

Bur you mains a song that you will re-member all your life, if in your soul flares

The first three notes in the bass (Megu-



literally, of a man's voice—are at once an-swered on high—a violin, rather than, literally, a woman's voice (Measure 3). but glorified through such a wide range as no voice can encompass.

If both "voices" are made to sing all the

way through, that is to say, if equal total way through, that is to say, it espail tonal strength is given both all the time, none will "sing." The result will be thirds, sixths, and so on (Measures 23, 24, 25). The desired effect of an impassioned dialogue will be obtained by constantly shifting the singing effect from one voice to the other, being mindful to give to the violoncello-like notes in the base the depth of tone, the mellowness and the slightly "trailing" nection between any two notes that char-

Whereas the cantilena in the treble, impersonating, ideally, a woman's voice, but rendered by the violin, should possess a less robust, more effected tone, sweetly penetrating, but never shall or hards All double notes or chords that constitute the accompaniment of these two voices

the accompanion pp, unless a sudden vehemence of declaration requires a The second part of this tonal poem he-

one now (Measure 9). No longer the sweet, rearring strain. An uncontrollable agitation, a rising sea of timushnous total flet. Those upward-rushing russ, what are they (Measures 23-25)? They usually give trouble, both as re-

and technic and memory. This trouble desappears if our knows how to look at of the Hungarian minor scale, to my behei a much more beautiful minor scale than

Lanulovalos apagalogas

But in these runs the sixth note of the Hungarian musor scale is missing, and therefore we are no longer dealing with a

The true structure of these runs is, at first, the simple minor triad, then the major triad, each note of the triad being prefaced by the adjoining, lower appoygrames.

The state of the state of

The other the the other it Viewed in this light, these runs become

easy to survey and to exerute. Choon has used them also in his great Polongue in I -tharp minor. But now, in the turnoil of an ever grow

ing agriation we are nearing the dynamic and dramatic culmination of the whole composition. The turbulent bass percent tises, recedes again, talls lower and lower while the treids rives higher and higher and suckleady, a ringing, trimmplant chord bursts forth in measure 28 A rising way of passion, of not to be denied desire, of conquering strength, blends the two voices and the accompanionent into a single, sug ing, overpowering theal, annihilating even thing except the gherhed consummation ino ardent souls

This story does not end in quiet hall piness (Measures 26, 27, 28, 20) Chopid hores did not end so. Constantia Gard kowska- fugitive vision of his early youth

### FASCINATING PIECES FOR THE MUSICAL HOME

### INSTANTS JOYEUX



### BREAD AND BUTTER

COMPOSER UNKNOWN

With the label "Das Batterbrot, by W. A. Monrt; this curious little walterliesando piece has long enjoyed great popularity in Europe. Anyone familiar with Monrt's style knows that he could not have written it. Indeed, Monrat experts disdain to mention it even among the doubtlerbre "spurious" compositions attributed to that master. Yet its simple cherm and effectiveness much it is not structure piece for selected; of all agrees and effective the structure of the





FROM OLD TUILERIES DAYS The old Tuileries are no more. The gorgeous old palace which stood near the magnificent building which is now the Louvre was burned during the Commun. of 1870-1871 or 1010-1011. In its microred halls many brilliant social events were held and Miss Lehman gives here a tonal picture of other days. Grade 3. Tempo di Gavota M.M. d=80 Musette British Copyright secured Copyright MCMXIV by Oliver Ditson Company



### SEA ANEMONE

SEA AN UNIONE

G. A. GRANT-SCHAEFER

Those who have seen the sea anemone, under water, with its graceful, floating, hair-like tentacles, may catch the picture this composer had in chiad

when writing this undulating composition. Grade 3. Tempo di Valse M. M. J. =54 Poco più mosso Copyright MCMXXXVIII by Oliver Ditson Company



## NIGHT THOUGHT PENSÉE À LA NUIT

This composition in dialog style, like the romatic exchange of thoughts between two lovers, is one of the most appealing pieces by the Russian-born Anglante moulto tranquillo M.M. d=60 a piacere a tempo a piacere 4 Tempo I. Copyright MCMXXI by Oliver Ditson Company

International Copyright secured

### MASTER WORKS







### OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES



## ETUDE'S COURSES IN CULTURE



Behaviorism-Books and Travel-Current Musical Knowledge-Entertainment-Appearance-Health

### THE NEW YORK WORLD'S FAIR

May 1939 Forecast-FAIR and Warmer!

Amid the chill blasts of winter, you will feel, like an incorrigible dreamer, like beginning to think already about your trip to the New York World's Fair, scheduled to open April 30th. But you can have leads of preliminary fun, poring over the wealth of literature that is being prepared to inform you of every aspect of a visit to the Fair, and planning the trip well in advance. And—more important—you can pack double the thrills that a haphagard tour would give you nto a carefully thought out vacation.

With the complete reports of worth while musical events to be published here and elsewhere in THE ETUDE, the Fair itself may prove easy to cover with no great forethought on your part. Most of the many musical activities will be centered in several buildings, and efficient guides will help you find just what you want in other types of exhibits.

Your efforts to see New York City, on the other hand, will be sadly dissipated, unless you are wise enough to spend a pleasant bour or two from time to time learning what there is to be done, and what you would like to do. Music, for instance, looms large among the phases upon which you will concen-trate in "doing the town."

#### Musical Manhattan

POPLIAR CLASSES UNBER THE STARS at popular prices—that is always the key-nore of the New York summer music season. There is every reason to expect that the best features of past years will be continued, to draw the greater Fair year audiences. Gorgeous productions of light opera at Randall's Island Stadium. year audiences, corgeous productions of figur opers as transmit a training extension.

The ample operatic repetritory of the San Carlo Opera Company of Fortune Gallo, at Jones Beach. America's fixest hand concerts, long under the direction of Edwin Franko Goldman, on the Central Park Mall. It is reported that Mr. Goldman will be at the San Francisco Fair this year, but it is very likely that the concerts will be continued under another bandmaster of comparable stature.

The New York Philharmonic-Symphony (the same orchestra that performs for the winter season at Carnegie Hall under the exacting baton of John Barbirolli) will present the best loved symphonic works at the Lewisolm Stadium, with a brilliant series of guest conductors and solosis.

Though far from the least exciting of your vacation activities, such attractions will be a welcome chance to rest weary legs, after hectic days of exploring the Fair Grounds. On your more energetic evenings, notice may be taken of other facets of Manhattan's musical life. For the dinner hour and late evening suppers. New Yorkers throng the city's hotel dance rooms, dancing to tunes ranging from the smooth ballads of the Guy Lombardo type to the primitive Cab Calloway rhythms.

And, coming back to more orthodox musical interests again, you might olan your titurcary and time your visit to include Connecticut's Silver Mine Festival, or the Berkshire Festival in the Massachusetts footbills of the Berkshires two of the nation's outstanding open air musical events

### Putting Your Plan on Wheels

WHATENER YOUR INTERESTS, the Fair and the city will fill every day you can give them with exciting satisfaction. As to how you get there, the variety of choice is arrower. A successful vacation, nevertheless, demands just as thorough consideration of the transportation problem

If you are looking forward to making the Fair a sightseeing space for the whole family, you will be inclined toward the good old family "buggy. car does have some disadvantages, however, that ought to be considered. Once in New York, driving under the normally erounded conditions augmented by the Fair traffic will be no pleasure. The city's subway, street car and has systems offer advantages in speed, safety, economy and comfort, which your car cannot rival. And, whether or not you use your car in the city, garage fees will be a substantial added execuse.

The railroads, buses, and airlines will concentrate all of their finest innovations in passenger facilities and services on bringing you to the Fair. The marvels of the Fair's World of To-morrow will certainly be paralleled by the transportation companies budding for the business created by the Fair More-over, if the mamber in your party is usaler four, the sawing of motor car travel over bus or train fare will be less certain, or at least less of an item. With than six, you will find the ordinary private motor car uncomfortably

Do not overlook the possible fun of going to New York in a large group In one distant town, a dozen young piano students—doing their Fair storpton carly—are planning to go all together, dividing their teacher's expenses among them in order to have her along as "cruise director." Another group, we hear, is considering increasing their number exough to charter a bus for their exclu-

Phowever you expect to go-alone, with the family, or in a group-make arrangements for your living quarters in advance. Early reservations are essential if you want rooms central to the attractions of (Continued on Page 53)

### RING IN THE NEW YEAR WITH MUSIC Have a "Start the New Year Right" Party!

Culture, good-fellow-ship and harmony are the keynotes for 1939. As we inaugurate this need department for entertainment, it is fitting that it should Start the New Year Rught," in the way anatom musicians love best—with

As the last Christmas carol fades for the year, and Auld Lang Sync ushers in new year, there is something particularly worth while and American in the finer sense of the word, in the parties that are given at home amid friends with

In some families, certain members and their guests may not be musically minded. Why not intersperse the musical program with such games as a "Balloon Roce," men against women, in which each member of each team first blows up a balloca, then races across the room with it and back again. then sits on it to break it. The team finishing first, wins a small prize. Or if

you want a game more ususical in character, "Musical Character" is great fun. Play a bar or two of a well known. old fashioned melody, then act out the name. You will find that even those melodies most familiar will not be so easily identifiable when only two or three bars are played. Another contest, possible in every home, is "Filling the Milk Bottle," Ten

clothes pins are given the contestants, with instructions to stand over the milk bottle and dron them in from a height of four feet above the bottle. The two who score best in

in three tries must play off for a prize. After the group has sung and played its way into the New Year, the hostess can proudly lead them to an appropriately decorated table as pictured here. Choose any color scheme you like, for the decorations, cloths, majkins, cups, and plates are made of paper. (What a boost this is, to the cores who normally would have to wash the dishes!) You can buy the cups, plates, snappers, majkins and paper at your local five and ten store or stationer. Dennison Manufacturing

Company has consented to mail free, directions for making the other matching Company has consented to man prev, unexcume nor making one measuring decorations, sourself, if you will send us your request on a post card. But of course, not only must the bells look down on a festively decorated, candle-list table, but on an appetizing array of cellies, from which the guests can serve themselves, buffer style. Our means for a party of cellies should cost

> A Good Plain Buffet Supper Spam and Deviled Egg Solad Sandwiches Hot Potato Sakad "Fruten" Punch Cookies or Cake Salted Nuts

### RECIPES:

Spam and Deviled Egg Salad Sandwicher: I can Harmel's Spam cut into sixteen slices. Deviled Egg Salad-cliop ten hard boiled eggs with one two ounce bottle of pimento stuffed olives. Add salt, pepper, celery salt, psprika, three teaspoonfuls of Guiden's prepared mustard and four tablespoonfuls of Hellman's salad dressing or any other good mustard or mayonnaise, with a few drops of tarragon vinegar. Butter thirty-two slices of a hite bread, not too thick. Put one slice of Syw topped with salad into each saudwich. Out in quarters.

"Frutes" Funch: To eight cups of very strong ten, add the juice of a cup of Prince Plance To eggs type of the Plance of the oranges and one lemon.

Add its pince of thee oranges and one lemon.

Add a bottle of dry ginger ale. Sweeten as desired, Chill thoroughly, and services. To make this more festive, serve in large punch-bowl, with but of fruit and maraschmo cherries floating in it

With an evening of such planned entertainment, decoration and food, your putation as a good hostess will be greatly cubanced and your friends will all he eagerly awaiting another invitation to your musical parties

all he edgerry womening anomic movimion to your rounted parties.

If you have any extertainment problems, write this department, Elliabeth Fairchild, Room 613, 350 Madison Avenne, New York City, and we will help you
solve them, or will help you plan your next party, tea, or reception, After you

## The QUEST for HARMONY in DECORATION

"Harmony in Decoration Is Invaluable in the Achievement of Harmony in Music Study." says Annabel Comfort in this stimulating article

H ARMONY in the decoration of a home or studio is the counterpart of mental harmony. The artist or music teacher who employs harmonious thinking in harmonious surroundings should inevitably produce a career filled with har-

Occasionally a great musician has come through from the slums, a great pitnist has been found in an attic, or a poet has emerged from a tumbledown shack. The tradition, though, that genius must starve to produce a great work, is a fallacy. More often than not it has proven a tragedy. It is a known fact that one must thin not it has proven a tragedy. It is a known fact that one must work to be successful, but is it equally realized that one can work more effectively in harmonious surroundings? It is the modern theory that even genius can produce more brilliant work in this

We can all remember visits at the homes of talented musicians or perhaps calls at the studios of various teachers. Some were so inspiring that we can recall our thoughts on the way home. Thinking out loud, we praised the pupils of these teachers. We

thought how they must love music to try to express themon the other hand we can recall visits to studios and homes of good taste and distinction in which we felt that producing good music was doubly possible.

Speaking of unattractive decoration, I have in mind one studio in particular that I had occasion to visit one day. It looked as though a dust cloth had not been employed in several years! Some dingy worn linoleum covered the Music was piled everywhere, helter skelter. Hanging askew on a mill over an old style ornamented pisno was a picture of the immortal Brethoven. The glass covering his face was cracked, but this did not seem to matter. In the corner was an old couch with a few broken springs

In the corner was an old cough with a few broken springs plainly visible under the faded cover.

As I sat there, this pismo teacher told me all about her "bard teck." Her pupils had left her, one after an-other. I sympatized with her, but to myself I said, "No wonder." I could picture the mental disconfiort of those pupils and could see why they had sought mental and musical stimulus elsewhere.

Imagine a potential music student coming from beautifully decorated home into this unkempt atmosphere! The average pupil would seek an environment comparable at least to that from which he had come! Those from lesser homes would naturally look for an aura of contentment and good taste, or an environment somewhat better than their own. We discussed this question of harmonious mental, as well as physical, environment. She harmonious mental, as well as physical, environment. She heeded my advice and it was not many mombs before this tender had regained her confidence, her poise and her pupils. Two salient points helped her. (1) She realized that students are constantly in the quots of mental and majoral harmony. (2) That, although a toucher must tender music, the saving grace in manic tending is the studies attended to the confidence of the confidence of the studies attended to the confidence of the confidence of the studies attended to the confidence of the confidence of the excellen-

personality when a studio is decorated in fine taste.

Let us consider the country bome of Lily Pons. coloratura soprano of the Metropolitan Opera. Here is

Hers is a French Provincial house, set in twenty-seven acres of ground. It is built of French stone, with a slate acres of ground. It is built of French stone, with a seater roof. This is the type of house you will find in France, comfortably resting in the rear of a large chateau. Sie calls this flown by "Gendle-Folles House"; and its out-side as well as inside arrangement is one of aristry. On the action of the term before to the more of Aristry, On each side of the steps leading to the veranda Miss Pous has planted little flower clusters. She planted so many that they covered up the steps; so, rather than ruin the flowers.

authors and poets and were recently presented to her at a dimer honoring her in Paris. A basey beamed ceiling tope the recent while its furniture is in the French manner. It can easily fitting the property fitting the property of the property fitting the property of the property fitting the property of the property fitting the property fitting the property of the property fitting the

tuninace 38 in the exterior manage of one exterior manage of the floor.

Whose and around the living room there is an inside linkous. Mrs. Ports bedroom opens on this labeless. One state he technoom door small four white storn muskercers. Ske



Lily Pons and her Music Room



Exterior of Lily Pons' Silver Mine Home, Conn



California home, decorated by Barker



Teaching Studio in large New York City Mavic School

says, "They guard me well while I sleep; and when I awake says, "Toey genera are well write a steep; and when I actively greet me with a cheery "good morning." The studio contains several lovely birds in decorative cages. When Miss Poss sings, the house is filled with their music, for they are fast in learning to imitate her,

In the rear of the studio is a large swimming pool and everythe me real of the season is a narge secunition poor and ever-where small bird houses dot the grounds as well as large old size trees. Small wonder then that Miss Pons always seems so joyuts ad free in her singing.

The music room in Barker Brothers "California House," do-

In a many room in source protects. Camorina rroom, signed in Los Angeles, will appeal as the expression of a very modern personality. It is decorated to serve as a flattering and mooren personator, at is decorated to serve as a naturous individualized background for the hostess who entertains better indivioushing the service of the mostess who entermine guests with little intimate dinners and desires to arrange a please ant evening of music or conversation with a visiting celebrity. A fine instrument like the Steinway Sheraton grand piano deserves this worthy setting; and the window drapes that frame it.

are the visual expression of a fine musical mood. These rayon glass curtains of Celanese "Chifonese," draped at a period window, form a gracious background for the grand piano, the most important thing in the room to the heatest who entertains musicisms. This room is not one of clutter for each item is designed to fit in its particular niche

Eighteenth century styles, both French and English implicatize the importance of good reproduction furniture from the simplest and most modestly priced to the elsh orately venered, which belongs in the company of fire antiques. This is the present trend. The colors used are subtly pale, and deep piled broadloom carpeting reflects the exact shade of the walls. Original minimum.

inal eighteenth century portraits and old French porce lains aid distinction to this brautiful living room.

Lastly, let us consider the studio for the music teacher. The picture of the studio on this page is that of the late The picture of the studio on this page is that of the late Dr. Hermon Spielter, a former contributor to "The Etude." One finds in this room a Steinway Piano per-tude." One finds in this room a Steinway Piano per-purpases. This is certainly an eloquent testimony. The large window gives allows a "Justice" which get "Quinter and "Justice" when the property of the property of the large window gives allows a "Justice" which get "Quinter and "Justice" when the property of the property of the perpendict of the property of the property of the perpendict of the property of the property of the perpendict of the property of the property of the perpendict of pe large window gives plenty of light and air, which are so essential to a busy teaching schedule. A simplicity most carried out with comfortable chairs, lounges, writing tables and magazine racks, a few pictures on the walls and seasonal plants for decoration. The effect is one of

simple charm and inspiration. simple charm and inspiration.

One must stop and think about the location of the studio. The most particular than the location of the studio. The most particular than the location of the studios. The particular than the location of the lo her business. Her teaching business will be just as length as she cares to moles.

To-day, business has become a work of art. Take, for example, the time and thought that is given to decorated an artistic wearing an artistic warring apparel shop, an exclusive flowering apparel shop, an exclusive flowering apparel shop, an exclusive flowering is seared in the flowering apparel shop, an exclusive flowering apparel in the flowering seared in the flowering and the flowering apparel in the flowering seared in the flowering search search and the flowering search se effort is spared. First the location is selected—one toll is in a good part of town and so placed that it was shop must be the learned. The owner realizes that shop must be the learned by the learned shop must be the last word in decoration or he will be be successful in attracting this following. He species energy in making the shop one of distinction of which people will want to come. This also will be found to be true of the law. to be true of the large must echoels, where must test to be true of the large muste schools, where mea-ing is organic on a large scale.

The smaller studio deserves the same attention of the school of the same attention of the school of the same attention of the school of the school of the same attention of the school o

smaller studio deserves the same attention. Desirould be selected that has a "kien." How offer from that beautiful retracher will say to a pund. "New the robus flying aware from that beautiful tree beautiful tree beautiful tree when the manne freedom?" This is one of the reason of selecting a studio with a "tend view" Looking off, and a "tend view" Looking off, and the selecting a studio with a "tend view" Looking off, and the selection will really leave semantiate the selection and it. purel will really have something to observe, and it were the instantance something to observe, and it were the instantance of the control of give the inspiration upon which the teacher is so into instead, we have been in many a dark studio with sees only an old hundring or a court shaft to account

the magnatum, is it not concernable that the reach a degree of musical independent in adverse in adverse in musical independent in adverse in ad environna ma? retrorangulary
Whit consequentively harle effort and express you can make your studio an interconsequence of the consequence toundings imply become superb nanecous in adverse With consorabled, into effort and year new your can make your smaller an industry to start probe by a real with sample, "our charm and attractiveness to em-tract the problem of the many property of the problem of the problem of the dates or has an alloy practice. You will be assumed a substitute of the problem of the dates of the problem of the pro

importance is the setting of the image room in the home where these pages may be followed out in an dady processe. You will be supposed and delighted with the contrast of the supposed and the suppo Write, "I saw it in THE ETUDE,"

# Shopping



# for Charm

## with Theodora Van Doorn

### Rehaviourism GRACE AND

## CRACIOUSNESS

Many times, the musician is so occupied with the job of perfecting the technical and musically expressive parts of the pro-gram, that little or no thought is given to the very important details of her beto the very important decins to deli-haviour on the platform.

In watching most fautous musicians, it is seen that their personal charm hes in their great simplicity. A person who is genuinely carriest, gracious and relaced, reflects these qualities both on and off the

Do you handle yourself gracefully and

Do you handle yourself gracefully and composedly in your public appearance? In the matter of appliances for instance, is your expression of appreciation a stiff, awkward "little girl" gesture, or a truly gracious acknowledgment of the plaudits of your admicers? admirers and the control of the cont

performed. The source in case the apparatus even more necessary in case the apparatus happens to be moderate.

To correct this awkwardness, Margery (Charm, To correct this awkwardness, Marsery Wilson, the famous teacher of "Charm's suggests that you study yourself before field length mirror. Stand creek, with a foot slightly in advance of the other, much relaxed at your side, smile and are how slightly from the wait, with a gracious institution of the brook.

If you will hold on to the thought that those people on the other side of therefore a people on the other side of therefore a people on the other side of therefore a people of the your people of your pe grateful person. Your hows on the conces-stage will then add to the pleasure of your audience by having them carry away the picture of a fine musician who is refresh-

ingly natural. For as Miss Wilson says, "Charm lies for omplete naturalness, But no woman (or smisiclass) CAN be natural when she is bound up in self-consciousness and other enteriority notions or confusions."

Money and would say the northeone in steriority notions or confinitions."
Many and varied are the problems in behaviourism white outfrent the musicism; problems of posterior white outfrent the musicism; problems of posterior of posterior of posterior of proposality and of equation in the new effectivities of personality and of equation to the new effectivities of personality and of equations that you will disable to not many questions that you will disable to not only many questions that you will also also me I will answer them as fully and as promptly as

Einde readers desiring information or advice upon any of the subject ob-erased on this page, on many of the Deartringth of the FTUDE's COURSES IN CULTURE may write to Throubra Am Doson Room (4) 30 Markon Avenue, New York Cuty and prompt

### Stage Make-up LET'S ALL MAKE UP AGAIN!

When grease paint is mentioned, most proper made morning, visions on a leastly best of substance, uncomfortable to apply, in-jurious to the skin and generally messy. But this is only one of the forms of grouns maint. For untold years the necessary pagments have been produced in stick form and show you how to make up for any Italian, Spanish, Gypsy or other swarthy char-

acter.
Those of you who sing or play in co Those of you who sing or play in con-tenue for opera, operata or musicale, or fur that matter, in stage performances, (I had a request for aims exts of moke-up-froun a high school dramatic beacher in Canada has mostib), will welcome this equally effective form of stage make-up-and will probably want to trying make-up-and will probably want to trying make-up-ters. and will probably want to try it right away.

To give the glowing suntanned other tense of the Inham complexion, you must follow closely the preceder described because there is no consultation and blended in a consultation with the control of the

Dr. Voscitt Alexander, fureus chemist and more lover, marked lower of marked for of old resumment of the control of the contro



cover now upon drive necessary and the second political between the haddow as for as the outer end of the cyclesor. Pat in radde but the second political po

## Platform Make-up GETTING IT DOWN IN BLACK AND WHITE

When from time to time I have advo-cated the wearing of black for your con-cert appearances, there have undoubtedly been many of you who thought you could not wear it. Black, which is in reality the composite of all colors, does have an odd effect on the skin tones, drawing away much of your color. Dark people seem to grow darker, while those with medium grow earner, unue those with meeting coloring merely become coloriess. Fair neonle with natural neach-like tones in their

complexees look very well, but others appear washed out.

With this in mind, Printrase House is advocating special makeup for Black, which is based on your skin tone. If you have a fair, medium or dark skin, their new coswith a translacent radiance.

with a transferent radiance. These makes-up- are priricularly right for concert or platform use, as they do not offend good taste, when you come down from the platform and minigle with your wolf-nishers. They are right, whenever and wherever you wear black, and should be applied in the following most effective manner, helone a brilliantly lighted mirror. (See November "Shopping for Charri"). anner, before ... November

for instructions). Here is the Primova Heast Make-up Technique Cram your face thoroughly and wipe clean to remove exery westjec of dirt. Fat brikly, when applying the skin tenic, to remove last trace of cleaning cream and to tone the skin. When this is completely absorbed, rab a small amount of Foundation Cream all over your face, of Pointation Cream an over your taxe, giving particular attention to the sides of the mose, under the eyes and the chin giving particular attention to the sodes of the nose, under the eyes and the chin creside. Now rub in the cream rouge with an uppment stroke, Prinsvas Honse advises the use of the liquidek before powdering, to mide it more permanent. Let it settle for a memorif or two. Then spread a phin film of liquid powder over the entire face and allow it to dry. Powder freely with and allow it to dry. Powder freely with a downward motion, including the upper eyelds. Brush away all surplus powder, Shadow the upper lids lightly, Mascara the eyeldscas lightly, Brush the eyelows with mascara, first against the haars and then with them to smooth them into a line that will stay. If needed, penuli them lightly, In creder to keep this muke-up freels and glower to keep this make-up freels and glowit, go over the whole face with another light film of liquid powder "to set" the pocially for your type when you wear black,

Fair Skin—Pompadour hystick and light Pompadour rouge, blue-grey shadon, nat-ural hyand powder, statural powder Medium Skin—Primrus Red Bystick and rouge, blue-green shadow, beige fiqual pow-

der, beige powder Dark Skin - Carnical lipstick and rouge, feelbast dealow being bound nowder, Rosetal poucos. Though these combinations were designed

### Care of the Skin ROUGH WEATHER AHEAD, AHAND, AFOOT! Sports Cross

All the world is sports conscious! In our non-musical moments, sking, skigling, skating, golf, teanis, swimming, even bad-



minton, expose our complexions to their natural enemies, sun, snow glare, cold and wind. And no musician can allow herselt the dibious luxery of a rough, course skin, be it face or hands. Lentheric has packbe it face or hands. Lentheric has pack-aged a cream that can be used as a power-lase before exposure or after. It is fittingly named Speric Cream and comes in a tabe are cleverly decorated with the cream are cleverly decorated with the cream —I'll be glad to help you get it direct from the masunfacture.

Silk stockings have an annoying way of starting to run when they come in contact with rough legs and hands. And we do wear silk lune for all dress occasions. What wear silk lines for all dress occasions. Whin a cantestophe are me me to the start of a cantestophe are me me to the start of a we are elsewhere! So as a precunstrum at the start of the start ing enablest). Will save the stockengown per served-fairly, is seed as all other chan-puts are start of the start of the start of the behand adving January only for only \$1 m. It your local controlled account set this you are supplied for \$100 and other can adjust the start of the start of the start of the your local controlled account set this siderations. The other considerations will be your continued loyalty and active sup-nort of this column

## Les Lotions Pour Les Mains

At this season of the year, well-known cosmetics manufacturers have always become logically superconscious of the need come logically superconscious of the need for emistant care of the lane and hands, and provide us with liquids and creams, par excellent, to prevent roughness, red-ness and chapping (orly lats a tree clear, amber column) further with a chain mention

## THE FORWARD MARCH of MUSIC KEEPING

A Department Providing the Study-Basis for a Broader Musical Background

## THE BEST INVESTMENT

J UST about a year ago a young woman went to the office of a well known physician and the state of the state physician, complaining of increasing nervousness. She was employed in the office of an insurance company doing work in making reports that were incredibly mo-

"I go over tists and lists of tabulations," she complained, "until I feel like screaming when I even see an adding machine. "Well, what have you done for it?" asked the doctor

"I walk, I play golf on Sundays, I read, 1 go to the movies"; she replied, "but the columns of figures haunt me. They seem like mathematical snakes running after me, 'Well," said the doctor, "medicine won't do you any good. I could give you something to let you down temporarily, but it would be only a pallisative. In a few days you would be right back again. There is only one thing for you to do, and that is to call upon your imagination through some

kind of interpretative or creative work, Do you play the piano?" Yes, but I gave it up and sold my old piano, as I thought it would make me more

## A Case of Ennui

"QUITE THE CONTRARY," smilled the physician, "what you have is a case of consi You are horsel with your daily existence You have been trying to supply the lack of color and imagination in your life by having some one else create it for you in a book or in a movie. In other words, you have been making no mental effort, save that of sitting passively back and having someone else supply the imagination. Non music calls for a kind of concentration that compels the player to take his mind off everything else. Get another piano, somehow, and start playing again. That is the cheapest medicine you can procure

This was the advice of one of the foremost mental experts in the country. He is also a famous brain surgeon. His fees are very large. The young lady took this advice and inside of three months noted a marked improvement, and in a year was

Escape from a Troubled World THE WRITER, in his many years of practical experience as a teacher of piano, knew of many cases of pupils engaged during the day who found piano playing an invaluable means for what the psychologist calls "escape." One business man, who later be-came a multimillionaire in England, once and his band man his plants and said. "Comput his hand upon his piano and said. sidering the returns it has brought to me in mental relaxation and enjoyment, that piano is the best and the cheapest invest ent I have ever made." Then he continued I have received so much from that plane that when I go into a home where there is no such instrument, I feel that there is the architect had forgot to put in the

In the enormous revival of musical interest, the number of bands in America thousand. Strangely enough, the use of the piano has been benefited by this and its oles increased, because it is the backer

## MONTHLY MUSICAL EXPANDING YOUR CULTURE QUIZ

After each question in parentheses will be found the number of the page in this issue upon which may be found the answer to the question. Let each question count for ten points, After you have set down your answers, correct them by referring to the pages mentioned. Then credit ventral with ten for such correct arswer, Total this amount and you will have a revealing estimate of your general musical knowledge

1. What was Sir Morell Mackenzie? (Page 5)

- 2. What is contrary motion in music? (Page 40)
- Who wrote the "Hammerklavier So-nata?" (Page 7)
- 4. What is the best thing to develop good orchestral material (players)? (Page
- 5 What fault did Chopin and with Thalberg? (Page 14)
  - 6 What continental composer did the English composer Sterndale Bennet emulate? (Page 54)
- 7 What is a surnbande? (Page 20)
- 8 What two letters of the alphabet may be used to form a diminished fifth, without the use of a sharp or flat? (Page 15)
- 9. Who is the Conductor of the Columbia
- 10. Who was the greatest of Beethoven's biographers? (Page 9)

## PHYSICALLY

Chin Up!

NEW health problems are more vital to the student of music than the ques-tion of proper posture. Effortless technical control of voice or instrument, attractive platform appearance, and ability to endure long hours at the keyboard or music stand, without undue fatigue, are but a few of the factors directly dependent on correct bodily carriage.

From the mass of writings on posture both for the music student and the general one may gather a few simple prin ciples which underly most of the rules, and which are readily understood and applied: Hold the chin up, the head in a straight line with the chest, hips, and feet.

2 The chest should be thrust forward

and held high, the shoulders back, 3. Hold the abdomen flat. A bulging abdonen is usually due to lazy, untrained abdominal muscles. 4. Stand and sit erect, with both feet on

the floor, the weight evenly distributed, There is only one way to use these rules: give them constant attention until they beone ingrained habits. Try to catch your come ingranted military to taken your self slumping in a chair, drooping your shoulders, or standing with your weight resting on one foot. Whenever you notice such faults, correct them at once.

Naturally, detailed posture pointers, particularly in voice, should be worked out in conference with the teacher to meet the requirements of the individual student. But this alone is not enough. You must achieve a healthful and graceful carriage as second nature in your daily life. Otherwise, atmpts to remedy your posture as a part of your musical performance will merely result in a strained stiffness, and weaken your concentration on the music itself. A just as harmful as a thoughtless slouch.

So-chin up! shoulders back! cless out! One, Two, Three, Four THIS IMPARTMENT will have much to say

in future columns about exercise for the bealthy musician-both competitive sports and controlled gymnastics—for relaxation ing. At the moment, a word is in order in ing. At the moment, a word is in order in defense of the gymmastic routine of the 'daily dysact.' variety. Although this type of exercise is liable to broome a mo-mandature work. notonous task and is low in relaxation value, it is particularly useful for careful posture development. In her stimulating little book, Health, Speech and Song, Jutta Bell-Ranske re-

verses the logic of posture development for musical skill. She advises singing lessons for children as a pleasant and effective method of training in healthful breathing This is the answer of Jutta Bell-Ranske to critics who maintain that musical instruction overtaxes the energies of the very young. Health for better music music for

Orpheus and Morpheus READERS OF THE EXCEP are well aware that

music sometimes may be an almost familical interest which says the energy of the merces which says the success serious student, Rest, recreation, and above all sufficient sleep are advised by teachers everywhere for the musician who devotes long and ardnous hours daily to the perfec-Hamilton, in Health Hints for Music Students, offers an ingenious method for (Continued on Page 61)

## CULTURAL AND MUSICAL LIFE

By Joel Anderson

HE Editor of THE ETUNE has asked me to jot down control the general field of art, science and literature which should be of stimulating value to musicians. Great books, great art, great dramas, great movies; these seen at the right time have made differences in

The Oxford University Press has just issued a very comprehensive work, "The Oxford Companion to Music," by Percy A, Scholes. The book is almost all-juclusive (1691 pages) and is written in popular style. This is not the ordinary encyclopedia of music, but is interspersed with essays upon various musical subjects. The book is voluminously and excellently illustrated. The selection of material for any book of this kind is always a debatable question; and such a thing as pleasing all contemporaries is probably unattainable. The author, however, has fallen into one rediculous historical trap by stating, in his hiography of John Philip Sousa, that "His father was Antonio So, and to this surname the son added U. S. A." This has been refuted over and over again in The ETURE. upon documentary evidence. If the author should call at the office of THE ETURE, he could see the discharge papers of Antonio Sousa (born in Spain), from the United States Navy. These date from before the birth of the great bandmaster. The book is

The most discussed English novel of the "Rebecca" by Dapline Du Maurier, gives an extraordinary picture of country life in a fine old English manor house with an intimate insight to the manners of Engush society of to-day. The work is one which, at the age of the writer, who is still in her third decade, can only be looked upon as sheer literary virtuosity. Gruesome and horrible as is the denonement, it con-

and normal so is an incurrence of con-tains a surprise which is so shocking that few readers put the book down until the last word is reached, Doubleday, Doran & Co., Inc. are the publishers.

"Cast Out Your Devile" is the startling

"Cast Unit 10th Devid is the startling title of a new work by Dr. Alfred M. Uhler, long associated with the famous psychologist, Dr. David Scabery As the name implies, the work is Freudian in its main concepts, in that it endeavors to explant, in as simple words as possible, how the psychoanalyst digs down in the human the psychologies and, after having discovered the mental toxins of fear, repression, hate, and so on, removes them by means of raand so on, removes them by means of ra-tionalizing. This book endeavors to show the reader how he may in some instances the reaser may be deeper than the reaser and of auto-psychoanalysis. We believe that muauto-payencamaryes, re- occurre true mu-sicians, who often have difficulty in making strians, who often have unnerty in maxing their emotions behave, will find the two follar book, published by Stackpole Sons,

mighty good investment.
The Metropolitan Opera Guild has just put out a sixty-right page book (s put out a sixty-eight page book (sheet music size) called "Opera Cavakude." by Ruth Adams Kinghi. It is a very graphic story of the great opera house and its story of the great opera mutae and its famous companies of stars which have ranked at the top of operatic history for a ranked at the top or operant amounty to a built century. It contains over a buildred (Continued on Page 64)







## GONDOLIERI

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## GONDOLIERI

(GONDOLIERS) PRIMO

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## EVENING BELLS



## The "Etude in C-sharp minor, Op. 25, No. 7"

(Continued from Page 22)

Maria Wodzińska-he became engaged to ber, but the engagement was broken off; Countess Potocka, and George Sand. He may have had, even at the age of twentyseven, a dread premonition of the terrible disease-consumption-that was to blight life and being him to an early grave. His youngest sister, Emilie, died of tuber-colosis in early life; his father died of chest and heart complaint. He resigned himself, even then, As with Beethoven and Schubert, music became friend, mistress and wife to him and remained so until his

eyes closed forever. To render adequately this touchingly "lingering ac beautiful composition use "lingering ac-cents" and "accents of delay" (described and illustrated in the Chapter on Accents, Book V of my "Master School of Modern Piano Playing and Virtuosity"). The sweeping, rising and descending scale nating passage in E-flat major (Measure 28), already mentioned, usually offers great trouble to the inexperienced, though able, pianist. The dynamic and agogic marks I have given will help to tide over any technical trouble. The sudden appearance of the transfigurating chord in E-flat major should be forceful, fortissimo in the right hand, with a strong, lingering accent on the first note on the scale in the bass. Let the left hand then play swiftly but softly, while the right hand proclaims with force every single chord. Towards the end of that down-rushing scale gitand, in both bands, and let the six last notes in the bass be played rather slowly but forcefully, with arm touch, On the last note linger.
What follows now is a "solo" of the

violin, plaintive, yearning and coding with softest pleading on an unresolved chord of the dominant seventh; while the violoncello keeps up, softly too, a busso astinato (un-changing bass), as in Measures 29 to 36. moment of suspense, and the violoncello again pours forth its appealing melody (Measure 37). Again is heard the opening theme, the unforgettable dialogue (Measures 46 to \$3). There is this time a new feature: From a deep, soft F-double-sharp

in the bass rises a chromatic scale; it

rushes faster and faster (Measures 53-54),

culminating on the fateful E with which the whole poem started. Is there any need to bespeak the end? The impassioned, bewaiting passage of the

violencello, its last appeal, in vibrant, imperishable accents, ending so sadly, in otter loom. In his remarkable edition of "Freefes" of Chonin, Kullak writes: "The composer paints with psychological truthfolness a fragment out of the life of a deeply clouded soul. He lets a broken heart, filled with grief, proclaim its sorrow in a language of pain which is incapable of being ansunderstood. The heart has lost-end something but everything. The tones, however, do not always bear the impress of a outet, melancholy resignation. More passocrate impulses awaken. The still plaint becomes a complaint against cruel fate. It seeks the conflict, and tries through force of will to burst the fetters of pain, or, at least, to alleviate it through absorption in a

happy gast. But in vain! The heart has not

something, it has lost everything. Not always do Chopin's melodies end so forlornly. Even his Etude in E-flat sensor, Op. 10, No. 6-the song of bereavement, stark desperation-ends with a note of radiant hope. And witness the loving, uplifting melodies in his great "Scenta in B minor"; in the Fastatatic-Imprompts; in the Imprompts in F-sharp major; in the moturnes in F-sharp major, D-flat major, B najor, E major, and E-flat major; the lovely, ardent melodies in his two concertos; the Berceuse; and a score of other compositions. We may well, as Schunten preed, stand uncovered in the presence of such a creator, and acquiesce to what Schumann said later, when he beheld the resplendent galaxy of Chopin's works: "He and remains the proudest and most audacious poetic genius of his time."

Eighty-nine times has this little planet of ours circled around the sun since Chopin's Yet his message is as new and vibrant, as moving and compelling, as when first given to the world. It will remain so always, until the last loving couple, their hands entwined, lies grone and silent on the dead, berren and

frost encrusted earth.

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sure he is pointing at the exact place where ne player nas stoppen. In like mauner several children may sit near the piamo and each, having the same composition before him, may follow and tell where the player is at each pause. This trains the eye without involving the use of hands and effort for shythm all at once, thus developing case and confidence



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N YOU AFFORD TO BE WITHOUT ITS

## The Spelling of Musical Notation

(Continued from Page 16)

solod Mendelssohn how he derived those declared, dignary an otherwise communicate to haved, dignary an otherwise communicate number. Mendel-softm is amposted to have replied that he "dignary know and deda": care," We do not believe the story Mendoing. The pussage is really all one chord. from root to eleventh, the dominant har-



And finally, we have "listened in" re-Ann many, we have m-sense in re-cently on overal old-fashoued "spelling bees" to our great edification. So how about some "muscal spelling bees" in conpection with classes in "Musical Dicta-





## THE SINGER'S ETUDE

Edited for January by Eminent Specialists





## On the Treatment of Vocal Registers

By WILLIAM G. ARMSTRONG

REGISTERS ARISE from an upward and downward extension of the nat-ural, or speaking voice range. The range of the speaking voice seldom exceeds nine to ten semitones; whereas the singing voice averages two octaves. Therefore as the speaking voice range is the natural one, any extension of that range will call for artifice; heace "registers," more correctly

named "transitions. As explained in a former article it is possible to sing all vowels in their true characters on our medium low, and medium high notes; but when we come to certain points below and above, we find it difficult to proceed without altering the character of the yours! This you'd alternion is most pronounced in the low range of the female voice and in the high range of the mole voice. Should the female voice he carried downward without vowel alteration, the staff become weak, and low range restricted; while should the male wire he carried apward without youel alteration, the high range will be restricted. Therefore, the female alters the vowel character extend his high range

When the female makes the alteration in her low range, she opens her tone; while when the male makes the alteration in his high range, he covers his tone. When the female reaches the higher interval, E to F-sharp, second, she, too, covers her tone, for did she not do so, her tone would take the character of a scream; but, owing to the greater ease with which she is enabled to make the total change, the covering is far less perceptible than in the male voice

Should the male voice be carried through the higher interval, C-sharp to F-sharp second, the result will be either a shout a tone of pronounced musality: the latter carrying the voice through the interval sharp to F-sharp; or, in other words, it becomes a choice between a shout and musality. There are instances, however, in which an open tone in this interval is most but is approached carefully and with moderate breath pressure.

## The Beet Colored Vocalist

THE ARITH HAS BEEN OFTEN ASKED WHY singing open tones in the high range. This is a difficult question to answer in writing; but one may try and, in trying, may give the writer an opportunity to extroucke as irrelevancy essential to a knowledge of how a writer arrives at certain conclusions. The singer who has dissected the vocal apparatus, while adhering strictly to laws decided advantage over the investigating

sped writer keeps in mind three nar ticular things, namely, the nerves which move the serts, and the origin and insertion of muscles-the origin being the nort from which the muscle grows, and the insethe part to which the muscle is attached; because he knows that the pull of the mus cle is always toward its origin. Therefore when he says that one part moves this way and another that way, he is not offering theories but stating facts. This knowledge together with many years of concentration on influences which cause the different rts to move, results in, as we have said. his being enabled to feel movements of parts

while singing, and to feel them sympathetwalls while listening to the tones of other singers. Therefore when we say that for open tones in the upper range of the male voice the vocal ligaments are not drawn together and tensed as they are for closed, pointed tones, we state what we feel as well as viscoslier. New if one's hards are placed unon a resisting wall, and nushed with all one's might, there is no reddening of the face; that, if the same pressure is used against an imaginary wall, blood is driven to the nerk and head, and the face becomes

red, it is all a matter of resistance to effort Now there is but one point of resistance ligaments are not drawn together and tensed for onen tone as they are for closed, pointed tone, pesistance by the vocal ligaments to great breath pressure is inadecome and reddening of the face the result Hence the necessity of a careful approach

### That Covered Tone BY FAR THE EASIEST MUAD to the male

Should the vowel at the point of covering

The important thing about covering is that is be reduced to the nunimum, as excharacter of the new cowel, but only ap-At covering we observe the following well opened; an effort is made to hold the governing correct use of his voice, has a a highly elevated chest supports the change of rowel; while there is a sensation of the ments of different parts of the vocal area. Two very minorized points are, first, that ratus but also actually feels them. When the chest be well elevated when the change

the cliest is "moint on with the tone" instead of "drawing away from it"; and, sec-ond, that the tone be focused well forward ond, that use tome or rocused wen forward on the mouth-rood. All that the writer, himself, is conscious of, are vowel alteration a highly elevated soft polate, and a well but excessively opened mouth. For the male voice we recommend this exercise

## outer of the fire

And for the female voice this one, with the same combinations of voyels as in

Voices differ so in character that it would he difficult to put in writing just where each, from bases to soprano, should make the vowel alteration; but all make it within the interval C or C-sharp to F-sharp The best rule is to make the alteration at the point where discomfort sets in; for that will be nature's warning that her end has been reached, and that if one wishes to continue on upward there must be a recover

## And Feminine Exemption

REGARDONG THE TRANSITION, OF register in the upper range of the female voice, it is seldom that the writer has to give this a second thought; due, no doubt, to the mature of the exercises used plus a viewpoint Head resonance, so-called, is the charactery Head resenance of the female voice, and reason why not go directly to that characeristic resonance-sex resonance-instead day to establish? This characteristic reson. ance is found, in its true character, in the upper range of the female voice, so why not start the voice where it is? Why go about start the voice more a manner that may always as a whole? This is the chance we take E matural was all but missing. Our pro-

that of counteracting the old light of carry

ing the heavier resonance of the low range into the high range through the use of exercises that will awaken the lofty quality of pure head resonance. Second, exercises that will bring that lofty quality downward over the heavier resonance of the lower range; and third, exercises that will cause that light, lofty quality to partake of the bravier resonance of the lower range, of, in other words, that will add fullness, depth and roundness to the tone, while preserving the predominance of head resonance. For the tone resultant therefrom is essentially feminine in character.

67.7. 17.17.17.17 Each of these three exercises may be trans-

posed through several keys, suited to the individual voice under study For a second exercise we used these descending diatonic scales.

Then for the third, intervals of an octave were employed.

Go to do a de so do .

At the end of six months of stude, the all but mussing E-restural was fully restored and no such trouble has been since ex-(Part II in Acat Month's usue)

"Needless to say, the lower the musical

mentality of the performers, the audience thing but the voice. Friest Newman

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## How to Improve the Singer's Diction

By WILBUR ALONZA SKILES

MANY SINGERS SECTIFICE clarity of diction, or the "word," for what they believe to be a erent touc, which, as a matter of fact, is entirely false in timbre and produced forceful efforts. Such singers actually think that their words are given intelligibly when, truly, they are merely outlined "be-

hind the tent," so to speak.

Clarity of diction depends upon no peculiar endowment, natural or phenomenal, other than common sense and intelligence; and it therefore can be attained. To this end one has only to establish first of all an ustomatic control over the necessary instruents of the vocal mechanism. Seccodly, deep, spontaneous breathing must

have been developed so as to be employed automatically. Then, last but not least, the tongue must have been trained to entire freedom from stiffness and "bunching up." especially at the back, For an automatic control over the adjustments of the vocal organs, one must acquire

clear conception of those sensations (physical) which always accompany a pure, free tone. The assistance of a competent teacher of voice is necessary to this acquisition, in that he can lead the student to recognize these important sensations, which recognize these important sensations, which may never before have been noticed, even though always having existed, unrecognized, within his tone

zer, wronn me tone.

By such a course the student will develop fully fuished and intelligible diction.

a system of tone production in which are eliminated other harmful sensations which are only results of incorrectly adjusted organs and wrongly produced tones. is to say that the student will develop a prevent using conscious physical control (effort), which is always composed of strain and force and is, of course, destruc-

tive of the best vocal quality and of elegant diction. After this correct conception or pattern has been attained, the vocal mechanism can and will respond automatically to the impulses of the singer's will. For the development of correct deep breathing, one has only to allow the bures

to expand most freely in the lower regions of the chest, while the disphragm becomes very much contracted. The expenditure of air is managed by natural functions of the abdomiral and intercostal muscles, and through this system the breath is properly given to the vocal cords within the laryux for its conversion into sound.

For pure diction, the tongue must be absolutely free from stiffness and "humps, It is to the flexibility of the tonese that vocalists should direct much attention and practice. With the tongue under gentle, but that is as snontancous as in a steering child. the singer has opened the way to a beanti-

## Shall We Understand Our Singers?

B. D. C. DADKED

IN AN ARTICLE, "Our Bad Singing," con tributed by the able English critic, D. C. Parker, to The Munical Standard of Londen, he makes these rather pungent com ments on the subject of intelligibility of

As a result of a pretty wide experience gathered at constant concert and recital attendances, I feel the efforts of the majority of our singers to be so futile and inartistic that I must voice my complaint. I feel their fatility and lack of art in all phases. The shortcomings make themselves felt in oratorio, in opera, in the operatic excerpt sung at concerts, in the art-song and the ballad, even in the musical comedy. I used to think that some of our concert singers might profitably visit the musical comedies, for there, at least, one heard excellent diction, in the theatrical domain, both diction and singing have fallen to a low ebb in re-Will amone seriously argue that Gilbert and Sullivan would have been content with such singing as that which we often hear to-day in musical comedies and respect? I have sat in the second row of the stalls and been unable to make out a single word sung by the chorus. From the same position I have missed many lines

sung by principals, and my hearing is acute.
"The diction of our native singers requires far more attention than it gets. The very fact that the words of songs printed on programmes and that they have be followed so closely by many in the andiques appears to me a confession of failure on the part of the singer. The song

emisic and tourds. If the words cannot clearly be heard, the task has been only half accomplished. Moreover, the personal ity of the singer ought to hold the heaver so firmly that he has no desire to read while trying to listen. The diction should be so ed as to make printed words superfluous. In the case of foreign languages and trans lations, there is an argument in favour of their retrution; in the case of English songs sung by Snglish singers there is no such argument, provided the singer can

articulate properly. "Not long ago a critic, writing of a re-cital given by John McCormack, remarked that the words in the programme were quite unnecessary. What a comment on the general state of singing! But the diction of many modern singers is so wretched that one might almost mistake them for actors and actresses of the munbling school,"

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## Ny Demartine, Please World's Fan Denker With may be the large transfer of the control of the con transportation, the calcular or creats for our Vertice. New York City and make

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JANUARY, 1979



## THE ORGANIST'S ETUDE

It is the ambition of THE ETUDE to make this department an "Organist's Etude" complete in itself



## "Let Us Study The New Anthem" By WILLIAM H. BUCKLEY

W HEN BEGINNING REHEARS-AL of a new anthem, take it through at sight with its accompaniment. The attempt to meet the difficulting encountered will acceptly comes come amusement. Then take it in sections, each nart by itself. Play the parts themselves on the organ as you begin to combine them: first, two parts, then three parts, and at last four parts. During this study, concer all difficult intervals and chord combinations. Then rehearse the four parts without the organ, until perfect accuracy and confidence are assured. Follow this with your interpretation, and lastly, add the accompaniment. When the organ part is added, there will be found a tendency among your singers to be careless about many fine points, which they have learned in their unaccompanied practice. Insist upon each detail being noticed, and point out that the organ is nord to intensity their efforts and not to carry the responsibility of the interpretation.

When these stages have been completed, the anthem should be held over and finally brushed up at the next weekly rebearsal.

Then it is ready for public performance.

Never present a number which has not been thoroughly mastered. An old anthem well done is infinitely preferable to a new one indifferently sung.

to montheremy sung.

Do not allow oversaxiety on the part of some choristers to cause an anticipation of the best. This is as offensive as a tardy attack, Lack of firmness on an initial attack is often caused by choristers not opening the mouths before the beat. In this case ask them, facetiously, to open the mouth one measure before they are due to sing-

## "God Is a Spirit"

A VERY ATTRACTIVE COMPOSITION for study by a small choir is the God is a Spirit, which is a quartet from the beautiful cantata, "The Woman of Samaria," by the English composer. Sterndale Bennett, who was such a friend and follower of the style of Felix Mendelssohn-Bartholdy.

Begin very quietly, but make the first onsonant of the initial word, "God," rather solid. Swell out gradually from the very beginning until the first beat of the second essure is reached, and then die away to the end of the phrase. Get the final r of spirit exactly on the third beat of the second measure. The second phrase, with the same words, is taken in the same manner, but slightly louder, since it is higher in

partin. The contraints some transmission of the and fall away to usership Hims, with a slight stress on the first syllable of worship.

In Menure 5 the bass and tenor entries must not disturb the flow of the contraito melody. In the next phrase, the accompart carrying the melody. In Measure 8, the contraltos again have the melody, with they as the strongest word and with a slight stress on the first syllable of toorship. The sopranos have a secondary part which becomes primary at the second beat of Measure 10. This part begins softly at Measure 9 and progresses steadily up the scale, gathering strength until it reaches

its climax at the first beat of Measure 12. where the rest begins, since a bar-line has From here let if the away gradually to the no time value. This brings the final t of earl of the charge. Measure 14 is shaded Spirit on the first beat of the second measure. of the plarase. Measure 14 is shaded end or use privase. Measure 14 is shaded like the opening phrase but to a lesser degree. It forms a tonal foundation or "bed" for the sopramo arpeggio, which purity of tone. Measure 16 reneats the

are. Unless this is done the first measure will be robbed of a part of its value In cases in which another word follows it is impossible to give full value to the first word and still to articulate the second

The Orean, with Choir Loft and Screen, of St. Patrick's Catholic Church in San Francisco

gins a crearcade which culminates at the first best of Measure 20. Within this crescendo there should be added stresses on Final consonants will be troublesome at times. If not taken exactly together, you get a sort of reversed statter from your chorus, as Spant-t-t, for instance. Fix the be heard, and you will overcome this fault If a word is followed by a rest, the final ant will be sung at the beginning of

1 \$ the rest, since the note lasts until the rest hering. The second half-note ends exactly

effect of Measure 14. At Measure 18 be- word properly. In the following, for instance, there must be care not to sing £x.2

Soir - H Spir-i-tor the To avoid this, the second syllable of Spirit must be shortened. In

rapid tempo the t could be sung on the fourth best of the first measure, giving time which there will be a swelling out, and from which there will be a dying away from which more was as a syme away. Mark the climatic syllable of leading phrases, and then train your choir to learn the feeling of these passages. This marked syllable will be the peak of the phrase to which it belongs. The following two meas-

ures will illustrate this point. It is too often Ev 3

641 TXX TTV when the correct and much more effective way is

Ex. 4

God to a Spir -

At Measure 21 we begin a new section For the Father tecketh anch will be sung with natural expression. That is, the degree of londness is governed by the pitch of the note to be sung. Use the contraito melody as your guide in this phrase. In the phrase beginning at Measure 23, use seek as your peak word and disminish therefrom to the end of Measure 28. Measures 25, 26 and 27 have stressed second beats within this diminishing effect. The cadential second inversion on the first beat of Measure 28 intensifies the normal accent

## Repeat Problems

At Measure 29 we been the sereat of the first section. Sing this phrase very gently with the soft floating tone already described. While the expression is similar to that of the original opening phrase, its treatment is much more delicate because it is a pignissimo passage. Do not swell out beyond frano. From Measure 31 lead up to a chinax at the first beat of Measure 33 and fall away to Him in the next measure At Measure 35 the last phrase is repeated in a lower part of the scale and therefore uses the same expression in a more subdued

Let the contralto note on the second best of Measure 36 be firm. Begin the sopran-part quietly and gradually work up to the chief climax of the composition at the first beat of Measure 39. Within this general cretecudo we get secondary effects at Measures 37 and 38 where the initial heats take reenforced accents. The falling away from the main climax continues until the first heat of Measure 45 is reached. A secand a season of accusance 45 is reached. A secondary line of expression begins on the last bent of Measure 42 where there is a swelling out to the first syllable of spirit in Measure 44, from where there is a dy The coda begins at Measure 45. The

sperano and the contractor parts are inverted in Measures 45 and 46. Although the copy is marked scuppe colonida, swell out gently from Measure 45 to seek in Measure 45 and then ket the volume of toward largerity and then ket the volume of towards in agree. and then let the volume of tone die avait to the end. A slight recovery in tone in Measure 51 makes the phanizimo ending all the more effective. Begin the last phrase very softly and slowly. Make a definite separation after spirit. Be careful to avoid inging on din truth. Hold the last word till the tone has almost vanished. By such a course of study there will be by seen a course of study there was achieved a sympathetic interpretation of this beautiful composition, which may well serve as a model for many other-

## World of Music

TO ENCOURAGE NEW MUSIC the Ministry of Popular Culture at Rome has ordered that in all Italian theaters a half of all the music played must be works premitted since 1900, and of these at least fifty per cest must have been first heard during the last twenty years.

ALEXANDER MICHALOWSKI, one of the greatest of Polish teachers of the physical away on October eighteenth. He perhaps the last representative of the Chopir Mikuli, a pupil of Chopin His entire life was devoted to the interpretation of the hosts of young planists into the inner secrets

THIRTY-THREE CONTEMPORARY COMPOSERS were represented on the programs of the Stath International Festival of Contemporary Music, held from September 5th to 13th, at Venice, Italy.

PERSIS HEATON TRIMBLE, one of the widely known women musicians of the Middle West, died on June 30, 1938, at her home in Lenox, Iowa, at the age of fifty three Mrs. Trimble won national recogni-tion with her "Lay of the Fairies" for women's voices; she was formerly for four years the national president of the Mu Phi years the national president of the one Epsilon honorary musical security, and her death was Music Chairman of the I tional League of American Pen Women.

FOUR WOMEN CONDUCTORS are among the prides of Chicago: Glicky Welge, of the Woman's Symphony Orchestra; Ebba Sendstrom, leader of her Symphoni-etta; Lillian Peenisch, conductor of the Chi-cago Woman's Rand: and Fanny America-tago Woman's Rand: and Fanny Americatago Woman's Band; and Fanny Arnstron-Haseler, leader of the Women's Concert

THE ITALIAN SEASON at Covent Garden, Lendon, left the public chamorine for more In "Rigoletto" Gigli so thrilled the audience with the "magic charm" of his singing and acting as to inspire a leading critic to write that "No tenor since Caruso has reached such perfect voral quality, or such fite and acting as to inspire a monomorphism to write that "No tensor since Caruso los reached such perfect vocal quality, or such disassatic fervar." The demonstrative accidence demanded encores in "Ripoletto," which interrupted the play and renewed the press controversy as to the right or wrong of

### . . . . . COMPETITIONS

TWO PADEREWSKI PRIZES of one thousand dollars each are available to Ameri can composers. One is for an orchestral comcan composers. One is for an orchestral com-position of afficen to twenty minutes fruith, another for a concerto for sole instrument with orchestra and not less than fifteen min-mers in length. Manuscripes must be received to the than Marth 1, 1936, and complete instruction may be had from Mrs. Elex-beth. Allen, Secretary of Padetrewski Fund-to. 200 Huntington Avenue, Boston, Massachu-

THE CALIFORNIA COMPOSERS AND THE CALIFORNIA COMPOSERS AND WRITERS SOXIETY will be especially recognized on August 21nd to 25th, 1919, as the sponsors of leading activities of the Golden Gate International Exposition of San Francisco, California bare musiclans are asked cisco Califorma born musicians are asked to communicate with Galen M. Harvey, Ser-rotary, 616 Affren Street, Oakland, California

AMERICAN COMPOSERS are asked to brust works to Howard Burleys, Columbia advanced to the control of the contr opportunity for our creative movietans

THE VNAYE COMPETITION FOR How the Medical Property of the Medical Property of

## The Organist's Extra Sense By ADA CLARK DAVISON

THE CHURCH ORGANIST needs an extra sense, which, for want of a more strictly technical term, may be called a Sense of Awareness. By awareness is meant the sense of being in posses-sion of information of what is knowning and, further, what is going to happen. By the organist's intensive training of the other senses, he becomes alert, vieilant, mindful, aware; thus acquiring this extra

sense, awareness Through the acuteuess of sight, he sees that the paster is closing his hymn book at the third verse of the hymn, baying preached several minutes overtime, and that the congregation is followed his

The organist plays the Jawa after the concluding line. An inexpertenced musician would start another verse-and embarrassment would follow.

The sense of awareness is also detected through the ear. Familiarity of the pastor's voice is a great help in interpreting the pastor's mood. Is he coming into his pulpit in a state of exaltation; or is he deeply emotional and prayerful? By listening armely, the organist has trained his ears to hear the pastor's feelings, as they are expressed in his voice.

## The Ouickened Senses

THE ORGANIST IS MAIN CONSCIOUS of the feelings of the singers in the choir, the soloist, and the congregation, through sight, hearing, and feeling. He knows if the choir anthem will be sung with the proper spirit, or merely sung; and how much help must be supplied to bring the anthem up to its rightful mark.

He knows when a soloist is nervous, or case, build-up in the accompaniment is necessary; in the second, a toning down; and in the third, the organist may go ahead and do his best work-but always, always, he must be alert for what might happen unexpectedly. The best of singers make mistakes, drop music, turn a wrong page, or do things unthought of at rehearsal

ous that the written accompaniment had to he abandoned-for that rendition, at least and a solid background given them

The movements, the silences, or the rustlings of the congregation tell the organist volumes-when his music is being played. The tenseness of the attention of the people tells him, as plainly as words or even more accurately than words, what selections to play. Organists who have developed the sense of awareness, see the congregation's response; they hear it; and they feel it. This response is an excellent

"But," argues a young organist ergan technic is well-nigh perfect, I have been trained to accompany the choir, the soloist, and the congregation; I know how to read a church service; why do I need to develop a sense of awareness? It will give me a feeling of impending danger, and render me self-conscious. And what is the objective of this awareness?" This argument is quickly answered The at perfect technic at the console will not help when certain occasions arise, as they very often will, when the organist must

## In Sympathetic Action

AS NO BEADING THE CHURCH SPRING, IT IS the privilege of most pastors to take liber-ties in the order of the service. The experienced organist thinks with the pustor, perhaps this way, "That authern was longer than I had anticipated: I will omit the second hymn." The sense of awareness makes the organist the pastor's mind." The laymn is omitted; and the organist makes the necessary changes in the rder of service.

Then, there is no sense of impending clauger in this alertness, this being on one's guard. Rather, it calls all the bedily forces together for assistance in time of need. One of preparation makes one feel secure. Instever may happen, I know what to actually produces poise and efficiency. The great objective of the sense of awareness is the coordinated, sympathetic movement of the church service

After a few years of experience, the young organist will be proud of his increasing facility at the console, but he will be prouder still of the development of his extra sense of awareness,

## Church Organists in Australia By REV. H. P. FINNIS, M.A., MUS. DOC.

"IN AUSTRALIA we have ampical defi- art require concentration of attention on the ciencies in every direction, and it is partly trol and questions of registration. To hear very different matter from hearing the same chotr while accompanying them from

the organ loft "It is true that one can read a buck, ac company the clour, and listen to their seng-

and see to their correction in future rebearsing. Again, there are potential organopportunities of assisting in clarrely services by playing some part of the organ accoma choir practice, but do not find much incentive or opportunity "-The Church

Standard Sydney Australia We are of the opinion that these conditions are not confined to our musical

## Genius in Simplicity

that all of an parties in a large dearer control in the state of an apparent of the control in a large dearer. Control is an or aller, one can explicit to the control and it than other known because. If it was therefore over, in something control in that craims is no evaluate of superior capacity for liting? May Schoen, in "Art and Brants".

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### And The Mothers Sang

(Continued from Pose 6)

nation-wide and has a very direct bearing upon many national activities. It is composed of all classes of people who have the greatest stakes in American life and progress-their own children. The institution is now one of the most valuable assets of our country, in standing for the highest American ideals. The fact that it brings fathers and mothers of all types together in a common interest makes one of the most patent democratizing factors in modern American life.

Teachers everywhere have welcomed this cooperation, because the teacher at last has an opportunity to put before the parent the ideals of better education and to display the technic used in accomplishing these ideals. The whole responsibility for the student's schooling is no longer placed upon the teacher's shoulders. The parent is claim-

placed upon the teacher's snouncers, the possess of the right of the r There was great rivalry between the different groups in part singing. Then, at the end, the huge chorus of mothers came together upon the stage and sang as a body. Here was a rich and powerful expression of ideals. They were singing to the America of the past and the America of the future, the homeland of those whom they loved more than anything in the world; with gleaming eyes and rapt ex-pressions they were carried away with the high purpose and the inspiration of the moment. With the to-morrow of America in their hands, we need have no fear of destructive "isms." More than all this, they were realizing their own relation to education and taking part in it as their privilege and right. Music, as an invaluable unifying and elevating force, is indisputably recognized in the front rank of all such educational advances.

### Why Rhythm By G. ALDO RANDEGGER

REVIEW is the equalized division of time, comparison, is faster or slower than some-Rhythm, through sound has greater force, thing else. Whether fast or slow in our Rhythm, through sound, has greater force upon man's consciousness than rhythm through visualization. The tick-tock of the pendulum of a clock makes a prester impression on the mind than the two extreme points, right and left, which determine the motion of the pendulum.

The origin, or cause, of rhythm, as related to man's physical receptivity, lies in man's ored and therefore sense of equi-librium, this, in turn, is based on the bal-ance of the perpendicular halves of his

The motion involved in this adjustment provides a endence (from the Italian cadere, to fall) which is and defines the first rhythmical unit.

It is well established that uniform rhythmical motion in a mechanism is a required factor of its efficiency, as indicating a perfectly regulated control. Rhythm can be defined only upon the establishment (balance) of at least two sounds or movements.

A single sound or a single motion gives nothing rhythmical. Instinctively we need and seek a repetition of the first unit in order to grasp fully and appreciate its rhythm. Rhythm, as something reacting upon our

senses, is a physical fact in melt while speed is purely imaginary until measured or subdivided by the yard-tick of rhythm We may think of apend white viewing a image ease. Whether the or some in the conventionally calculated in relation to Tive across of speed in an ant's busy little

complex might be to run a yard in ten seconds. Horse speed was once a wonder. Other standards have superseded with range of understanding. That is why speed is only an imaginary thing, according to

who does the thinking.
The first rhythmical unit of time, in our libits, is the sixtieth part of a minute or a subdivision thereof. While fractions of a second can be calculated indefinitely; human perception hardly goes to less than an eighth of a second. Well trained musicians, however, might be able to value a time space as little as a victeenth of a carried if level enough to perceive it and

finers destrous enough to play sixteen rhythmic division of time combined with

ballence, of one's daily reconstitute, as con-

A lasting reputation is wildow a quired quickly. It is by a shown process, by the prevailing communication of a few real pulger, that true worth in faulty discovered and recorded — William Crotch.

## ORGAN AND CHOIR SUESTIONS Answered

By HENRY S. FRY, Mus. Doc. Ex Dron of the Pennsylventa Chapter of the A. G. O.

No occilion will be arraised in THE ETCDE weless accompanied by the fall No questions will be seement as less BLUE wild; accompetites by tot jun-nature and address of the requires. Only seemed, or piculosying given, will be pub-habed. Networth, as faren is so all fraunds and edicators, as can expect no optioned.

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## THE ACCORDION DEPARTMENT

## Accordion Concerts By PIETRO DEIRO

As told to ElVera Collins

ACCORDION CONCERTS have been be arranged without the andience seek any possible confusion. As the players a managed without the andience seek any possible confusion. As the players a manager is in probability to try to have past few years. Many accordion schools intend to inaugurate the policy of semiannual concerts this season and have asked for a few suggestions on how such

concerts may be successfully conducted. Directors of accordion schools have found that their students are divided into two principal groups-those who study because they enjoy it and want to learn music and those who study because their parents have bought them an instrument and subscribed to a course of lessons. According concerts are beneficial to both of these groups. The ambitious students are given an opportunity to appear in public and such appearances are usually a credit to them, so they feel encouraged to study burder than ever. The less ambitious stu deets find that a concert provides an incentive to practice as they are studying for a goal rather than just learning their lesus from neek to week. Such students often experience an awakening when they hear their fellow students play well, and thus they are inspired to more serious

believe that it is the duty of every teacher to present his students in concert at least once a year and, if possible, twice 2 year. These public appearances repre sent a valuable part of the training of students. Naturally it is the students who derive the major benefits from such concerts but we must also concrde that the teacher receives the benefit of indirect ad-

vertising from them. If semiannual concerts are to be given, the early part of December is con 8 good time for the first concert while the latter part of May or first of June is a good time for the second concert. Arrangements for the concert hall should be avade several months in advance to permit suffiring time for announcements, advertising, printing of tickets, programs and other

According concerts may be conducted to resent students individually or as an ensemble with some ducts, tries and quartets interspersed among the ensemble numbers.

Rehearse with Regularity IN A SPEERT ARTICLE We discussed the formation of accordion bands and stated that when such bands were formed it should be understood that rehearsals were have already formed such accordion bands will find that the weekly relearsals, if properly conducted, take care of most of of successful accordion ensemble playing lies in systematic rehearsals. Even though tach individual member may know his particular part well, the performance will not be successful unless sufficient time has devoted to relicarsals of the entire cherible so that they play as one materiment with expression and shading of tone. The manner of presentation will have mark to do with the success of an account cording concert. Borrowing a few ideas ing will be most effective if the entire enthe older students) is sexted on the stage if the concert hall has a regular stage

chosed so the scatting of the customble can

any possible confusion. As the players are all amsteurs it is advisable to try to have at least one rehearsal in the hall with the scating arrangement as it will be used

for the concert. The past few years have brought in the vogue for masters of ceremonies and affairs of this sort hardly seem complete without them. If the services of a master make his entrance before the closed curtain amounce the opening group of numbers by the ensemble. The stage curtain would then be lifted to reveal the entire group, ready to play and awaiting the entrance

of the director. The program should be arranged to provide a variety. When discussing accordion band rebrarsals it was suggested that the opening number be a spirited march fol-lowed by a walts, then a novel characperistic number. Directors no longer need to take time to make special arrangements for their ensembles because band arrange-

mailable After the first group of three number by the entire ensemble, the curtain could be drawn and while the ensemble is leav the stage the master of ceremonics could announce the next group of numbers. Accordion duets, traos and quartets would follow nicely after the envemble playing. We suggest that after this it would be well to introduce something as a change from the accordings. A vocalist, string ensemble or violin soloist could be used. after which there would be an intermission

### The Second Part

THE SECOND HALF of the program could consist of ensemble playing by the tiny tots alone, followed by the advanced students. An Argentine tango would make nice number for them and it could be followed by an overture. The mere mention of an overture brings to mind the word of warning that it should not be attempted unless the advanced players are capable of playing it well. Much time should be derehearsing an overture if the olaying of it is to be a credit to the school Following the overture, the guest accord-ionist of the evening could appear. It is usually customary to have some outstanding player at such concerts but if no guest artist is to appear, then the teacher who a giving the concert will play his part of the program as a finale.

And now a word about costumes. An ensemble attractively costumed certainly presents a colorful appearance. The finances of the students would naturally govern this and if they cannot afford costumes then it is well to have the girls and ladies wear white while the boys and men can wear eather dark suits or dark coats and white

The question now arises as to whether all music should be memorized or if the music should be used. If the seemmilest succes should be necomplished and cash and every member memorize his party perfectly, then it would be all right to dispense with the must. However it is really macher provide the new orchestra type of

NO GIFT MORE PRECIOUS of the school could appear on the back of the stand, facing the andrewer, Many schools close their programs with No Instrument More Appealing

a contest. The winning students are presented with trophy cups. Such contests provide excellent experience for the participants because they realize they are before an audience on a competitive basis and must produce their best. The competing students devote mam, hours to practice and rehearsals which they might not do otherwise. True enough, the best players do not always win the prizes as lack of experi-ence in playing before the public, as well as nervousness, lundicaps them. This proves that public appearances are neces-

Should the director of the school not then arrange the program so that students According concerts represent a lot of hard work on the part of the director of the school but they are an important part of the training of students for professional earners and should be included in the curriculum of every well established accordion

The ideas given here are only suggestions and are more or less general because much depends mon the city or town where the concerts are to be held, as well as the size of the accordion school School directors, however, can no doubt work out their individual ideas from these outlined suggestions.



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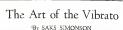
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## The Violinist's Etude

ROBERT BRAINE

It is the ambition of THE ETUDE to make this department a "Violinist's Etude" complete in itself



THE SAME EMOTIONAL URGE that eauses the human voice to be raised and body muscles to move by reaction to excitement prompts, to a great extract the violin vibrato. But because its coloring is as varied in appeal as its model, the voice, only the mechanical procedure can be standardised. As a result, any system for vibrato production must concern stself only with the technic for gaining a controlled vibrating movement. Fortunately, unlike the variation of its emotional effect, investigation reveals that the phystological movements governing good vibrato

tribute more individuality to tone than any other means. Mechanically, the vibrato's most con-spicuous technic is the to and fro movement of the left wrist and finger joints, which produces a rapid oscillation of the farger stopping the string. Such an action tountion, as the finger alternately swings thomb may be kent free above and below the fixed tone, but the speed of the hand fluctuation fuses the combination into a single pitch. It is the

are so definite that its technical intricacies

can be overcome by systematic practice. If

perfected, its artistic application will con-

swing of the to and fro movement, however, that contains the problem, and to arrive at a solution we must look for the hidden factors that go to make up the Much of the failure to produce properly a normal vibrato can be traced to the inability of adjusting the holding of the instrument from a non-vibrato position to a new position conforming to a change

which necessitates the elimination of all left hand tension. Therefore, in the first p toward securing free movement, the left arm must be relieved of the task of supporting the instrument. To counteract this lessening of support, pressure must be

increased between the shoulder and the jaw until the ratio of chin rest pressure will be proportionate to the intensity of the vibratng action. The reasons for such an increase in shoulder pressure are apparent: shake of the instrument, which results from relaxed hold during vibrato, sets up waves of incoordinated motion, instead of permitting an equally distributed leverage; and to prohibit sustained tone by the irregular change of bow pressure Also, the use of the hand and arm for support necessitates gripping the instrument tightly between the thumb and the base of the forfinger, which locks the hand and, consequently, the fingers. The forefinger joint must be free of the neck, and the hand tensionless, so that an uninterrupted hand swing will be possible. Except where the neek of the violin rests against the thumb and where the finger producing the vibrating tone is pressed, no other part of the preliminary training where there is a distinet influence of muscular tension, even the

### The Vibrato Speed

responsible for so much of the confusisurrounding the effect vibrato has upon tone. The major cause is the autocention that there are slow and fast types of spred. which vary in treatment according to individual style and seed. This claim, that increase or decrease is regulated by the depth of feeling desired, is disproved by the fact that the rate of a normal vibrato, under any emotional condition, varies so slightly among experienced performers that it can be areated as a fixed speed. Its rate of six the regular and even motion best adapted constant muscular expenditure; con

quently, it is a physical fact-not a noise of artistry—that speed is not interchange-able from slow to fast. While it is possible that a smoothly executed hand away can reach its mechanical maximum rate of seven movements per second, trying to exceed this rate is likely to become a forced action restricting free movement. Moreover, the deviation between six and seven move ments is so slight that vibrato quality is not affected by the difference, for the score of tonal intensity is not paralleled by speed but by the width of motion, or arc, traveled by the fanger and band. This swing will vary in width, and therefore force, according to the intensity of the motion, but the main the same, since even the minimum rate of typical speed is reached at the start of the vibrato and does not accelerate to any marked degree to reach a maximum speed. Specifically, maximum volume creates a maximum of vibrating motion when the tone is soft, movement is small; when the volume is increased, the are becomes larger in ratio-but speed remains constant And, for small volume the vibrat-

ing movement is usually confined to the fingers; as volume becomes greater the land vibrates; finally, for maximum vol-BUT IT IS THE RATE of hand speed that is ume the whole arm moves. Because general technic is under control and there is less danger of stuffness, and because vibrato execution is more difficult in the first position, it is an advantage to

in the first position, a is an auvaniance to make the start in the third position. To snaplify practice, the bow is not to be used in this preliminary step, which is to acon the premonary step, tomen to to acquere a meanon no regumen tooverment. Start the hand swing with the thumb free from the found award with the toward tree from the neek, with the second finger placed on the E of the A string; this finger is used

because it is the natural point of behine of the hand and is the casser to manipulate Then, to develop a pulsation that is regular and evenly distributed, use a slow speed about two full movements per second. Un due fatigue and jerkiness will be avoided if the width of the vibrating movement is restricted to a small rotation and the presure of the vibrating finger is not too great For the same reason, the practice period should be no longer than a few seconds at a time. After the second finger rotates freely with the swinging of the hand the other fingers may individually be developed in this order: the third, the first, and the

The thumb may now rest against the need in the ordinary manner, with the base of the foreinger remaining free. At this street the how may be used; but pressure shoot se light, since the width of the vibrato-art is in ratio to tonal intensity. When there is coordination between smoothness of pul sation and howing the with of movement may be made wider, and speed gradually increased until the near normal rate of as to and fro movements has been reached Din ing this process, whole notes should be played to secure exempts and to adjust bowing to the change that vibrato makes upon how and violin fluctuation; for no master how steady the bow and instrument are ladd, and still permit free use, their vibrating movements affect the sun of vibrato quality. Many of these detrimental effects can be carefully watched and re duced to a minimum with the aid of such whole notes. After facility has been at quired in the third position the other post tions will offer little difficulty. But the position is the next suggested attempt

## Paganini's Secret — A Historical Mystery Solved By DOROTHY BRANDT DALLAS

PART II the loudest and brightest keys-C, G, and

One thus may discover a nitch of superior me may obsorver a piece of superior true nouncest uno magnitus serys—C, sa de reconance for each of the twelve sermitiones. D. The dublest violent tores are probably Each receives a reenforcement from eer. F-sharp (G-flat), C-sharp (D-flat), at more other tores or harmonics which are sharp (A-flat) and D-sharp (F-flat)—sympathetic to it. Some of the rescenant thus rendering A-flat, D-flat and G-flat he violinist. The young pupil, once he has gained a small measure of finger control, easily picks out the twelve resonant tones, which thereafter constitute to him perfect

equal in volume explains the occurrence of key rolor on the violin, and on other instruments where sympathetic vibration may seem, and on which the temperament is unequal. On the violin the tones G. D. A. and E are decidedly the strongest. It follows that the keys containing all four of these tones in their diatonic progression are phenomenon figured, to a more or less de-

the most somber keys.

### Paganini's Secret? lust as Paganini was indubitably aware

of key color, and so tuned his fiddle so as to profit from the fact; so was be uponessuppose that he and other famous violmiers somer or later in their careers, discovered otherwise. They simply could not be so intimate with the instrument and miss so marked an idinsyncrasy. Thus we may feel quite certain that this versatile violinistic

gree, in the playing of every outstanding artist and virtuoso of the bowed instru-

By examining the fingerboard of his in-By examining the ingeneare of his in-strument, it probably could be ascertained strument, is premium count or assertance whether or not Paganini employed this Volimetic temperament; for his violin has bern reverently preserved under glass since his death, and it is unlikely that the chony his death, and it is unmerly that the chony has been changed. The fingerboard will has been changed, the inngerboard will show spaced depressions, if a temperament was used, which would be fewer and more was used, which would be sewer and more marked then if just intonation had been marked treat it ) was intensition had been employed; and his intensition could be further checked by playing the traces fixed by it is interesting to note that Paganini's intenation according to Spoin and other

of an expiring cat," is recorded to land been "clear and delicate." As for his failure to reveal his seep before he died-death has a way of slippos

in unannounced. And, indeed, who could blame him for being discrete, who be revelation that he possessed a violmist serret, which should have been ease? pounced upon by the profession, not with such cold rebuils from fellow artists and academicians alike.

intoution, according to Spaler and other certics, was "consecuted by spaler and always with the timplest motion pourous accounts"; and here when he was an anough boxenge will be found ear; and consisting sounds thereof to the "newlings" was to make "me to ma difter the boto is under control, so the the motion of the full strake is ocquired with the zimplest motion possible, the light small boxings will be found carr and of

## The Care of the Violin By HENRY MORTON McGOHAN

the production of a good tone, in violin playing, aside from having a fine instrument, is the extreme care that should be given it. The finest instrument is often greatly impaired or ruined through eareless neglect or absolute ignorance of its peculiar requisites.

A sure mark of the mediocre fiddler is to see his violin covered with rosin dust. A violin at all times should be kept free of Grt and dust, so the top will vibrate freely and the varnish remain unimpaired. A high grade cedar-oil polish should be

used in cleaning the instrument; or a sneeial preparation, which can be obtained at any reputable music store. Clean the violin thoroughly once a week, rubbing to a high polish with a chancie skin or piece of felt. A small piece of cloth from an old billiard table is excellent for this purpose.

A violin should be kept always in perfeet tune, at the one degree of pitch. In no case, except in rare emergeneics, should this rule be broken. The wood fibers adjust themselves to certain vibrations for each tone and when the tension is changed, they must change also. Constant changing of pitch finally will break their fibers apart into very minute particles. These are quite invisible, yet they assuredly are there, and play an important part in the vibratory

function of a spruce top. Some "Do's" and "Do Not's" HERE ARE A FEW CONCERS BULES that the

professional player, as well as the student, will find well worth remembering. 1. Never allow a violin to be exposed for any length of time in a room of variable

2. Put it away in a case, after playing, or if no case is available, in a silk or

3. Never let anyone play it but yourself. It has become accustomed to your individ-4. See that the sound nost and bridge

THE GREATEST ASSET toward are adjusted by an expert; and keep them always in the same place. This is most

> Do not let the bridge lean forward. A fall and crash are likely to occur, which may knock down the sound post. This will result in considerable damage to the tone, if not repaired and adjusted by one of long

experience.

6. Keep the bridge slightly reclining backward. If it is cut and fitted properly the feet will set solidly on the top in this

Do not use any more rosin than just hough to cause the bow hair to grip the strings. If too much accumulates on the

bow, wipe it off with a clean cloth. 8. Keep the violin flat on a shelf out rom the wall; never on the floor. A table

is a good place for a violin. 9 Practice states in every key, and in

10. Always use the same gauge of strings. A difference in string thickness requires a different adjustment of the fingering; and this difference, however slight, contributes, in exact ratio to disturbance of the sen sitive wood from its former line of adjust-

II. Always loosen the screw in the how when through playing. Many good hows are rendered worthless by leaving the hair taut while lying in the case. 12. Have the bow filled twice a year with a good grade of bair. This is neces-

sary for the production of a good tone. Do not touch the hair with the fingers or allow any one else to do so. Watch out for old time fieldlers! Some of them know next to nothing about holding the how and they seem to care less.

13. Handle your violin as carefully as you would your most valued treasure. It will repay you well for the extra care you bestow upon it.

postow upon n.

Follow the above rules for a year and you will be surprised at the improvement of your instrument. Also, in your playing.

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## Expanding the Violinist's Repertoire By SAMUEL APPLEBAUM

THE REPERTORS of the violinist is somewhat limited with regard to concertos. Bacia gave us but two. Beethoven, only one; Brahms, Mendelssohn, Tschaikowsky. Glazemoff, Lalo and Coope, only one each. Bruch gave us two and Saint-Saens three. theren and Brahms! But they are colossal masterpieces. Morart wrote seven, but Handel, Schubert, Schumann, Wagner and Chopin did not write any. The concertos of Kremzer, Viotti and of Spohr are but occasionally used; and the brilliant but shallow concertos of Paganini, Wieniawski and of Vieuxtemps are becoming more and produced a splendid concerto.

more ussatisfactory to the discriminating A great many of the artists are referring

to the sounts to build up their programs and we may quite frequently see programs which contain two senates and no concerto. the amount of material to which pianists

We look hopefully to contemporary and future componers for concerto enrichment of the violin literature. Let us note here that the contemporaries Prokofieff, Elgar mat use concemporative produces, Eugar. Stravinsky and Sibelius each has already

"There is no such thuse as lack in a professional career. Nobady is against There is no such thing as but in a professional carrier visionity is opinity. You, Nathing can aloby you but consisting from every about opportunity not finding you when you are node. Whatter you no home in the submy or the Ralle Royce is completely unimportunt,"—Kathleen Noeris. (Noveliat)

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## FRETTED INSTRUMENTS (DEPARTMENT Edited by GEORGE C. KRICK

## Andres Segovia

N RESPONSE TO INQUIRIES from pick towards the next string, instead of several of our readers we are giving raising it after every stroke. Use thumb, a short sketch of the career of this and first and second fingers for clords of great Spanish artist. Born forty-three years ago in Granada, historic city in the Province of Andalusia, Andres Segovia received a thorough empiral training in his hoybood. Coming actidently upon a guitar in the home of one of his friends, he was at once fascinated by its beautiful tone quality; and then and there he decided to master it. Umble to locate a capable teacher, he found it necessary to rely on his own ingenuity ying to unravel the secrets of its tech nical intricacies. One day he was fortunate enough to meet a blind guitarist, who suggested to him the study of the works of Sor, Aquado and especially Tarrega; and from then on all his waking hours were devoted to his beloved instrument. When eighteen years of age he made his first public appearance in a recital in his native city, which proved an unqualified success; and within a comparatively short time his fame suread throughout Soain. A contract with the well known Spanish concert manager, Daniel, secured for him engagements in South America, Mexico, France, Germany and Austria; and since then his concert tours have taken him throughout the civilized world. His remarkable encourses in this country during the past nine years are too well known to require referation. Segovia's rendition of works by Bach. Albertiz, Turina, and other composers, has endeared him to all music lovers, and many compositions have been dedicated to him by some of the outstanding modern writers. Conditions now existing in his native land are such that he decided to make his temporary home in Montevideo, South America. Let us hope be will soon be with us again.

### The Hawaiian Guitar

THE UNPERCEMENTED POPULARITY of the Hawaiian guitar has been responsible for many letters received from all sections of the country, containing questions relating to different phases of guitar technic and we are glad to offer some suggestions that might help ambitious students, especially those mable to obtain tuition from a cap-

To acquire a satisfactory technic one should strive right from the beginning for perfect intonation, brilliant tone, smooth and even oscillation of the steel; alternathe right hand in playing scale passages; and later on speed. First of all the strings of the guitar must be tuned correctly and this should be learned as early as possible. A tuning pipe may be used, if the student finds this matter troublesome; but eventually one should learn to time by the open strong intervals.

Alternating the first and second finger finger should first be practiced on the open strings; and not until they function easily should this alternation be used in playing Strike the string with a quick energetic movement of the finger, using only the tip of the thimble; and guard against the thimble coming too close to the strong after the stroke, as this will cause a bussage goine. The playing end of the thamb pick must not be too long in order to avoid scraping across the bass strings. and it should be kept smooth at all times to monte a clean cut tope. In playing scales on have strings it is advisable to glide the

three notes-for chords of four or more notes, when on adjoining strings, the thumb is generally used with a sweeping motion across all strings. Sometimes it is well to emphasize the top note of a chord on the first string and in such cases the first finger picks this note at the same moment the thumb sweeps over the re-

maining part of the chord. One of the most characteristic and beau-tiful effects on the Hawaiian guitar is obtained by the proper oscillation of the steel, and this such technic remires careful and persistent practice until it is perfected Most professional players are now using the extindrical steel rounded at one end It should be made of rustless steel and be kept in perfect condition at all times.

## Some Technical Tricks Home the stern between the extended thumb and the first finger, the second finger

giving support on the left side and ex-tending far enough to truch the string. The tip of the second finger acts as a guard against any poises resulting from the contact of the steel with the strings. For single notes tin the steel high enough so it will not touch the next lower string Now place the tip of the steel on the fret desired, the end of the second finger guarding the string and the steel in exact line with fret; strike the string and oscillate the steel about one-quarter to one-balf inch back and forth Begin by doing it slowly at first, and gradually increase the speed, heeping the fingers, hand and wrist entirely relaxed, and using just a slight pressure. Practice of oscillation on single notes on every string on all frets should be continged until satisfactory results are obtained and only then should the stoel be used for double notes and churds. When playing the steel now being placed across the strings in line with the fret. When it is necessary to slide the steel from one chord to another, raise it and glide over the first string only, and then lower it on to the next clord. When oscillating all the notes of a chord, the movement of the steel should be held down to a minimum; but increased pressure with the steel is necessary

To execute fast scale passages, play the notes desired then raise the steel slightly from the string, keeping the tip of the second finger on this string to stop vibrasistent practice. This method is also recommended when notes are marked stacrato. To muffle or cut short the tones of a chord drop the right hand quickly across all

to get the desired result.

Another important phase of guitar techmust be practiced daily. slowly at first while listening carefully to look tones of the interval. Some intervals require a slant-

## VIOLIN QUESTIONS

Auswerd

By ROBERT BRAINE No partition will be awarered in THE ETUDE unless accompanied by the fall name and address of the imparer. Only materix, or provings given, will be published.

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Acquire the Vibrarie

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## Shopping for Charm

(Continued from Page 37)

Quelques Ficurs Lotion Palc hands I loved heside the Shali-lor! This song has always eroked visions of lower the song has always eroked visions of lone, "Me storg me a trensy crosses of lone," who share a lone with gentlement with the story of the lone with the lone of the lone with the lone of lone of lone, and the lone of of lovely languarous ladies with gently mov-

## Bands and Orchestras

rhythmical patterns can be analyzed with- tern be is being taught. A few minutes out it. Frequently even professional musieians come across complicated figures which require the "foot best" for a reading or two, after which it is dispensed with. At no time does the player tap his foot when performing in the band or orchestra in a concert, or at releaseal. When one is playing in a full ensemble under a consince this physical action is replaced by the visual one of observing the con-

diretor's haton.

Frequently I have been questioned as to how to eliminate the foot beat at rehearsals. when the straignts have become so accustomed to using it in their individual practice. I have found that simply by calling their attention and requesting that they do not use the foot beat to releareal, the serious minded students will refrain from its use. Occasionally it has been necessary to caution individual students on this point, but altogether very little difficulty with this problem has been encoun-

tered. There is considerable difference in being able merely to feel rhythm and being capable of reading music. The student who cannot sing, or play upon his instrument, the simple rhythenic figures, discovers that with every new selection he has to learn rivetimie patterns all over again. It is at those times when the average

student of our bands and orchestras is called upon to perform individually that weaknesses of rhythm and rending are noticeable. It is then that we realise that the ensemble has been a staff for him to least on, and that his ability to count time suffers from the lack of a systematic proecdure in analysis of the various rhythonic natterns. Most of such students will tell ou that they are counting to themselves. you that they are counting to the creek.
This may be true, but their performance would indicate that such is not the case. At least their playing of the figures would hardly show accuracy in this mental count-

While I am convinced that the "foot beat" is an effective method for the teachtorat is an emercine managed and per control to convey the impression that it is the sole means to the teaching and handling of this problem. There are understeelly many other devices which are used successfully. It is not so much a matter of method as it is the result obscired. Of one fact I am certain-many students carnot read even certain—many sourcests carnot read even the simplest of rhythmic patterns because they use no method for the learning of ney use no method not me rearming of counting time or the analyzing of these

Teaching the reading of musical figures must not be confined to oral presentation.

It is best to use also a blackboard, so that the student may actually visualize the pat-

spent at each rehearsal on the study of removal feating will wrose of great interest and help to the young hand or orchestra. Begin with the most simple pattern such as the usual figures met with in four-four meter. These patterns should be sung in unison, with the entire ensemble using the foot tan throughout the pattern. Careful attention should be given the foot beat, and consideration should be given to the problem of division: that is, accuracy in the subdivision of the notes should be insisted group. For instance if the figure should be

the instructor should check upon all down-

mard and upward motions of the foot, seebeat, and observing whether or not the foot is dividing the bests accurately.

First attempts in this method will probably necessitate considerable individual help As the attainment of proficiency warrants, additional and more complicated patterns should be presented, with the foot tap still being employed as the guide for dividing early returns into their proper divisions. In addition to the combinations of patterns,

various values should be interenerged. We are all familiar with the usual

should be just as thorough as that of any An effective means for improving eracy in reading rests is as follows: Write a rhythmie study upon the board. Have the entire class sing and tap the study, then call upon different individuals to perform these figures in the same way. Substitute rests here and there for notes, and then review the exercise using the foot tap and observing rests as carefully as note values The more individual attention given, the more effectively this problem can be met

streight difficulty with rests, and this study

tion is no stronger than its weakest player. In conclusion I wish to point out that playthm is but one of a number of elements that a student must master before sati factory performance can be achieved, Yet it is one of the most essential, and without it the student can never hope to be a good "sight-reader." Some students seem to be and they are fortunate; the larger majority who are not so gifted have to work out the rhythmic patterns the "bard" way, and the rhythanic patterns the "bard" way, and it is this greater mander that we are daily trained to help. The "front tay" method anight be "old-fa-brinned" or antiquated, but its efficacy cannot be denied, Until a more useds achie method is put forth. I shall be inclined to defend and make use of the

Keeping Fit Physically (Continued from Page 38)

discovering the ideal number of sleeping ber are in large part mental, almost any hours. No two individuals, he explains, need the same amount of sleep, although the average is usually nine to eleven hours. If you find it difficult to get up in the morning, you simply are not sleeping enough. Try going to hel a half an hour earlier refreshed and cager for the day's practice.

getting the gross our or part around steep. How the Acrol II and Ha, ing hours. Since obstacles to readul shum. John Duy, New York, 1930,

Edward Jacobson, You Can Sleep Well; Whittlesey House, New York, 1938, Ray Wattrissey House, New York, 1938, Ray Gilles, Slovji The Secret of Greater Power and Acharcacout: Bobbs Merrill, Indian-apolis, 1938; John A. P. Millet, Intonuolo, 195 Cantac and Trestment; Greenberg, New York, 1938; Domid Anderson Land. Read and Sleep

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Wagenille, New York, 1987; Doubl Anand restless toester in working sleep and in dissen larmed and Larielees, Muller, Moyer
getting the guide.

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Sharkelees, Deep All Johns. John New New York.

nets you to sleen. Here are a few suggested

Exes to his most intensity compositions, and particularly in these which Even in his most intends compositions, and particularly in those which captures his most musticious feelbook the actual should supply simple form

express to some drawn that their clear and intelligible. Stephen Heller,



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### The Threshold of Music

(Continued trem Page 10)





This quotation from OF Man Deer Max Rich is repredented with the per-sion of Stateny Music Corporat

Here the Bass Law guides the left hand part from D to G, to C, to F, to B-flat; and then, after a surprise chord which interrupts the chain by taking the bass to D-flat instead of E-flat, the Bass Law starts D-has instead or E-man, the arms and sarries the its inexorable work again and carries the left hand part from C through F and Bflat back to the home note. Fallet

Not all the chords involved are dominant Not all the enorm involved are dominant however. The ones marked with x's are however, one ones marked with x's are, and the two marked with y's are distorted versions of the dominant chord (about which we shall learn later). But the two chords marked with z's are not dominant at all; and yet they are just as successful as the others in keeping the bass moving according to the Bass Law.

For even better examples, turn back to the three illustrations of seventh chords in Chapter VII, and examine the bass notes, You will see that most of the time they, too, follow the Bass Law, moving either down a fifth or up a fourth. As these excerpts are played on the

ano be sure to stress the bass notes. And by the way, be strongly advised to play over each and every illustration that is mentioned, even when it means turning back to another page. In no other way can the language of music become really clear and intelligible to you

## The Line of Least Resistance

WE MIGHT MENTION AT THIS POINT SHOther We Miller Mexicus of birs boryt snother natural tendency in music—a law of harmonic inertia. Notes, like human beings, mome merus, ryoses, use numan nemgo baye a certain lazy streak in them. When ever tiny time to allow a tendency to follow the line of least resistance. Their first choice is to stay just where they are; their second is to stay just worse use; are their second choice is to move a step at a time; and only when they are prodded or fired with sudden bursts of enthusiasm will they move in

arger microms.

Chords follow the line of least resistance, too-which is only natural, stoce a chord is simply a collection of several notes each of which has its own instinctive lazmess.

the least possible effort from one thord to another is for the first chord to change only one of its notes, leaving the change only too to us ones, leaving the others just as they were. This is the lariest of harmonic progressions. The 1-3-5 chord (tonic, or Do) can turn into 1-3-6 (an up side-down version of the La triad) with the greatest of case. One more (5) moves a the greatest or tase, and more can mores a 2-4-6-8 (Re seventh) into 2-4-6-7 (Ti

distributed to a TERM



Notice the smoothness of the progression

least resistance absolutely. The first chord is the tonic of A-flat. In the second, the note E-flat moves up a step to F (5 to 6). In the third, C moves up a step to D flat. The fourth chord is simply a repetition of the third. In the fifth, A-flat moves up a step to B-flat.

Next in the order of laziness is the progression that requires two of the notes to hange, leaving one unmoved, or, in the case

of a seventh chord, two notes unmoved.



ing the line of least resistance still more heavily. In the case of triads, such progressions leave no notes in common not even one foot on common ground.



chord may move to another chord which has no notes in common, without bucking the line of least resistance to any great degree. These circumstances are when the entire chord slides in a body to a new restsing place a step higher or lower. Under such conditions the effort seems fairly negligible. Here are some slides complete.

## Composers-and the Natural Laws

of Music WHEN COMPOSERS LINK TOCETHER HORS and

and chords into musical compositions, they usually work unconsciously, realizing its stinctively what is natural and effective and what to avoid as incorrect or unsatisfying But if we analyze what they have written we muzily find that their must conforms to

Melody Law. The Motion and Rest Law 3 The Bass Law.

4 The Line of Least Resistence Within these general bounds, of course composers are free to do as they wish; just authors are free to do as they wish and thousand their thoughts into words in as hold a way as they please, provided they slow some respixt for the common sense laws of grant

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### Another Use for Reward Cards By EDWARD 1. PLANK

EVERY SUSIC TEMPER has been at some time or other discouraged by the moor attendance at recitals on the part of the inthers of the pupils. It is disappointing to realize that the only concern the average father has about his child's music study is to pay the bill. The writer has observed regital on which their child appeared, and finding themselves in a decided minority. did not attend further programs.

Visitors at recitals serve as an excellent advertising medium for the teacher. Punils bring their relatives and friends and they should be encouraged to do so. To stimulate brought three guests. The required num- usual practice manner,

ber may be three, four, or five guests Naturally, the first guests a child considers are his parents. This is an opportunity to win a Reward Card very quickly; as the usual way is by practicing a maximum amount of time for a few weeks. The cital-dren appreciate such a "bargain" and will see to it that their fathers are present. This offer brought out the fathers on muzze (and even some grandfathers) to the writer's studio.

Having non another eard in the series the student is more anxious to complete the set. Besides solving the father attendance problem and creating a larger studio audience, this offer thereby incites the stuferred a Reward Card to any pupil who dent to earn more Reward Cards in the

## The Men of the Orchestra

(Continued from Page 13)

of two kinds: general and musical Both does not play either well or badly (in the are excellent character builders, and caunot but he of assistance to the persons who benefit by them-The general discipline of an orchestra is

a very army-like affair. The men soon learn their instruments in good order promptly on the stage; to think in terms of group as a whole and not of themselves: to obey instructions quickly, accurately, and without questioning; and to check imnulsive emberances of then own When one reneatises with one camured and free men on the stage, for instance, and the conductor stops a moment to explain some thing, he can have no little bearing of talk among the players, discussing points of their own. Even if the conductor is not sufficipline in his own right, the men must nonetheless go through the motions and present him with the sort of disciplined agpresent min wom the sure or to-expressed achappens, and the men must know how to

Musical discipline is different. This involves knowing exactly and at all times what to do and what not to do. The roal of a well disciplined orchestra is to acquire of a went disciplined or coestra to to acquire such exact familiarity with the scores. with their emphasis, their ensemble give and take, as well as with their notes—that the conductor's signals to bring this or that group into the forefront of attention will be not even needed Great playing is approximated when the conductor is free concentrate upon his interpretations, while without having to be told.

It requires the greatest flexibility, of routse, to perform familiar works with vawork upon them. Even when the orchestral mayors do not agree with the unheations of the all important baton, they have to folof the an improved toward way more in not-low them. An orchestra is a marine, it

interpretative sense, of course) but reflects the musical personality directing it-neither The men of the orchestra have problem

to face which the public bardly realized Take, for instance, the matter of intents tion. One sometimes reads reviews in which the orchestra is criticised for imperfect in dealing with a group of experienced and seasoned men) this is not the players' fault at all but depends on atmospheric confithems Strings usually hold their tene the best. The wondwinds and the brasses suffer must from sudden changes in heat or cold The wordwinds are especially sensitive and thus it results that they set the intents tion for the entire orchestra. The colder it is, the higher they sound: the warmer, the lower. Thus, as the program progresses and the ball becomes warmer (merely from baying so many human beings breathing in it), the musicians are in constant danger of playing out of tune, without being able to do anything about it. On buter cold days the woodward players frequently com-down to the hall two full hours before they are due (and often at great sacrifice), simply to acclimate their instruments a the difference in temperature between the outdoors and the half or which they will play. The danger is greatest when the cute door of the ball is close to the stage. when the auditorium is too suddenly chiles during intermission times, Give a sensite orchestra a scientifically air comittioned half to play in, and defects of intensities will disappear as if by magic.

But no matter how fine the hall how adequate the training, here splendid to technic, or low disciplined the united background, the orchestral nuncion is at a disadvantage if he approaches his work if the nature of disgraceful second choice Routine playing is entirely worthy and chi puble of leading to digmined musical heights Let us learn to regard it in that light.

## Lessons With Ossip Gabrilowitsch 11 ontinued from Page 141

an unterpreter. He could not commut a grounces or armsteonalizar if he would, and would not if he could " For instance, Gabrilowettch would say. "Do not play lond for the sake of playing had, or fast for the sake of playing hast If such conditions do not given logi-

"I or without repose a panist loss at control over an inside a c. You must have absolute mental control of the situation. He montal He would riter say "Chard against verilers playing. may use rubato tehen the character of the work permits it, but maintain a certain

He always stressed the "breathing

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And the dispersion of the Country of

Chopins "Mniden's Wish."

9. In the Song, The Malden's Wesh, by Chaple, plone give me the execution of Page 4, Second line, 'But in the little window.

fields se-ross, But in the fel-tir winders.

this a good, fairly rang may to play the man balls in the introduction—pages part. Would this do? Ex.2 for b)

frids so-rous But in the Bit-the war-dow;

A.—du the sugge, Mondow's With, Chapita, at the words: "Best in the Billed Window." clearly infigures that the small notes should be suggeful from a robotic or, if you prefer the suggenize to practic. To change the value of the suggestion of the suggest of the suggestion of the second so you suggest, would be in any other standards of the suggest of the suggestion of the of large wor is worth that the travertity is on large with our is worth that the travertity is

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If A is too rapid for your technic, then be

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imply approximated than they are in the secified placeths, and that the resulting term is stronger and be the resulting term is stronger and be the stronger and the stronger and the stronger and the stronger and the stronger of the term is a stronger or person with a large of the term is the stronger and the stronger of the description of placets and lead cover. The Mondamble Treasso Q-L I as a superson fifteen general of age.

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2. Do I play or sing these well enough to interest my bearers?

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3. Are these pieces well chosen? If these questions cannot be answered m the affirmative, strive until they can be done so Thereis it will be found that both interest and efficiency will be doubled and even trebled. There will be also an inThe "Moonlight" Sonata

(Continued from Peac 9)

to the sacred pile that shines youder before wherein no balm is found for these pains Accept Ameri Schmitz, in a publication appearing in 1898, places the scene of ac-tion of this sonata "in a cornetery," He was 'a poor widow, falteringly approaching the grave of her deceased husband," Standing grave or ner obsessed must resign myself to Fate." In the second movement Beethoven calls to the forsaken widow in three-voiced cheeds, "have soon in the FKLNET (:) suffer with fortinde, pray and work, put year trust in God, he will not forsake you and your children." In the final movement, the widow becomes involved in a strumb for existence; she reproaches herself, ont. fers pungs of conscience, sees the hand of fers pangs or commence, sees the mans or Providence in her suffering, is overcome with remorse! From time to time, major with remove: From time to their, major chords are heard, representing consolation; but her wavering hope vanishes before her

great grief. The second section ends with the ultimate death struggle." Ultrischeff fines in the .Idagio "the movine plaint of a love that knows no realization and feeds upon itself like a flame lacktion and seems upon users once a mone onca-ing fact. As the melody sounds more brokenly, the moon shines forth, like a beokerity, the moon stones torth, like a pale, corpse-like face, and then veils itself in a moment behind the gloom-cloud, lasseving past. We seem to view an im-

mense grave on a wild harren plain. Melothes rise, like the responses of a complaining spirit, bemeaning its impotence. In the Presto, Beethoven gives vent to his fury and despair, cursing Destiny which crushes the human race under the load of its curse -and then weeps again like a child begging its mother's forgiveness." Elterlein regards "unspeakable pain, cut-Elteriem regards unipeakastic pain, cua-ting agony of soul" as the keynote of the entire work. "In the Adagio, the inner entire work. In our rougho, the mner suffering appears restrained, repressed. Measured sight escape to the Inevitable. The coloris of the whole is magical-a twilight, a night-replay. In the Allegretto ne fall as from heaven into an easy, careme tain as srom netwer muo an easy, care-ess, light moved of the other movement (2). In the last movement, the pain-racked soul surges up in agonized passion. The resurges up as agreement passion. The re-pressed feelings find vent, a whirlwind of pressed receivings man stan, a windrawine of emotion rages. As out of the rumbling contortions from the cratter of the heart, the soul straggles ficroely with the power of Darkness, It does not, however, succumb-Durkness, it uses too, nowever, succumb; disenthralling beamer gluoces out in a few disentarizing minute grantes out in a tew passages. The composer's spirit has given passages. The componer a sparst has given iree rein to its sears and thus won off the

ell."
To Louis Keehler "the mood of the Adagio sostemato reveals a churchyard, Adapto Scottering willows, with the moon chiring on funeral urns. The Allegretto in D first leads into a mood mingling with tears, transforming the carbon agony of trars, transcomment on Corner ageny of grief into tender consolation. In the Presto agitato, accents of fear and terror alternate with moments of delirious rapture in the play of unfestered feeling and with moments of sublime resignation, teeming with lofty, soul-felt dignity. After flaring up in a violent career of passion, it falls in mortal lassingle, in a last intense effort." lassimple, in a last intense effort."

Marx calls the first movement "the soft song of renorming love," It is the farewell to all hope of the thirsting sond, when the soft when the face of the thirsting sond, when nell to an more to use constring som, when speech fails, when the fearful sigh from the latterns to case and manage to course his my, when the pulse of rhythm, scarce awakened, when the pulse of reputant, scarce awakened, inters and delays, like the last, lingering gaze of a sad parting Life, too, glides gaze or a new peacety calm into depths,

And, in such chaste tranquillity, untroubled by all disturbing storms of passion, this by all distanting storms of passacs, mountain is followed by the parting in the second movement. Oh, think of me, I think of thee. Farewell? Farewell forever! And nou Life must nevertheless be lived. The lover storms abroad and storms aloft and fumes and complains. All the assaults and thunderbolts of Fate shall not bow the noble head of the devoted one." Czerny speaks only of the first move-

nent, calling it "a nightscene in which a wailing spirit-voice is heard." Liszt called the Allegretto "a flower be-tween two abysses."—a comparison, by the

way, which Ulibischeff did not approve The above analyses and stories are but a w taken at random from a vast number which have appeared in print. Other writers who have discoursed in more or less similar fashion include: Mme. A. Audley, W. von Lenz, Carl Zastrow, Willihald Nagel, ex-The Nub of the Matter

No one will carnsay that most of the above stories are pretty. Nor will any one

gainsay that numerous individuals, apparently, do not, or cannot, enjoy music without some verbal prop. It is, of course, very difficult to fathom or justify the reactions of others to music; but it would seem that, in such cases, it is the story rather than the music which is apprehended Be that as it may, music which requires a story, music which cannot, so to speak stand on its own legs," is a pretty flim? product, which certainly does not merit the immortality of Beethoven's "Op. 27, No. 2 The real reason, finally, why it is so hard to talk or write about music is that the art's actual emotional content-certainly the most important thing about it -transcend ordinary language and cannot be expressed or described in words. In conclusion, Dr. Adolph Kullak, in his

Esthetics of Piano Playing," sounds a rational note. "In view of the boundless affinities between tone and life, he (the pianoforte player) should only begin with the idea, that every noble composition of lyric expression is of such wonderful, in nately protound depth, that the soul of translate the most rapturous emotion of its life through it alone. Beethoven's "South in C-sharp minor" is ueither the picture of a churchyard, nor of a temple, nor of renouncing love. It is more than this. It is the pocture of the primal source of the emotions, which are experienced in these several situations. . Although piano playing belongs to the domain of reproduc tive art, its elements cannot be projected without the highest cultural development of the interpreter. Feeling will be the lovelier, the more it is spiritualized by thought . Let the player not be content to be as the player not be content to be as the player not be content to be as the player not be content. to leave everything to his blind enotional instruct: in all there dwells a law of beauty which would be discovered by meditation In many works the sensuous power of a fine technique may exhaust the meaning the hearty of the mechanical art is their the intention of the work; but the player must discern with tact and precision.

bert, Schimana, Chapin, Mendelstolm Brahms take beauty of this nature for granted. THEIR REAL ESSENCE LIES THEFTER IN

Some of our modern young componer ought to be made to sing the music bey write for the water." See Heavy Wood.

## MUSIC STUDY EXALTS LIPE

# The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers





## Advance of Publication Offers —January 1939—

All of the Forthcoming Publications in the Offices Lasted Below Are Pully Described in the Paragraphs Follow ing. These Works Are in the Gourse of Preparation. The Low Advance Offer Prices Apply to Orders Placed Now, with Delivery to be Made When Finished.

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PLAY AND SING-PLAND-RICHTER REWISE CARDS FOR MUSIC PUPILS SECOND STATES MOGERN ETURES-TRUMPET-HUMEN Tan Strongs to Black and White-Plane -VECTORY DIVING EASTER CANTATA FOR THERE VOICES MAINT WARHURST YOUTHFUL BUSINES, THE SONE ALBEM .

### The Cover for This Month Little Nance Bor-



bridge and Jane Bloxom of Flower-town. Pa., help Mr. town. Pa., help Mr. Si LaTour, already known to Error readers through several interesting photograph covers, to obtain the turning over a new leaf' photograph with

of the year 1939. More than one who mind has expre More than one wise mind has expressed the converted that the four necessities in small like, spart from his faith, are food, abelter, missred, and music. The value of massic to a few is chanced many-fold when it is self-tund. The young taily at the pisms in formal, and her parents already have made it possible that the parents already have made it possible to the parents already have made it for the parents already have made it for the parents of the p to the time to make plans, so that within a sen years bence their little hops and little girls may have a real New Year in their lives as the way is provided for them to begin to learn The bring massic forth from the pinno THE ETTHE MUSIC MANAGENE SETUPOS THE ETTHE MUSIC MUSIC MANAGENE SETUPOS THE PROTOCOLOGY OF THE PROTOCOLOGY O produced on this issue from Si LaTour and in, 475 Attira Street, Altadena, California.

Play and Sing Favorite Songs in Easy Arrangements for Piano By Ada Richter

by Ada Richter

Mg First Sony Book, by Ada Richter, we
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Cunnity, Somes from Operas, and Songe My Grondquerate Song Long Ago, unideous ever forty oxyletism. The children fike-tree, ver-ferring mediusts, they are our, as for any of-tering mediusts, they are our, as for any tension of the control of the control to mark either persons. It was also and hered them in their persons, they are the first them is made from they have a closer and made from they have a closer and but in look from they have a curser and nearey grammed appear. It is made of these A congaintly made that one per product to come greeners, included the congregations, the first product to come greeners, included The side of the lands is crainfied but as arranged to play and Stop they should be a first product to the U.S.A. and By Passessians.

he enve enough for any second grader to master in a short time Pupils in company are aften asked to pky something for others; with a copy of this hook handy they should have no trouble in pleasing their ambitors. the part of transa in present in the same of publication each paire of \$2 cents for a single cupy postpaid, should appeal to enstoners who like to keep alreast of the latest in musual publications. It's Time to Prepare for Lenten and Easter Music

While this copy of delivered to you as see ringing

the bells are ringing out the OM Year and ringing in the News, which the January dute on Tax Extrus reminds us of new hopes and aspirations and imagine thoughts of new hopes and aspirations and imagine thoughts of new pluss, the superious choice director will be resulted that "Ash Wednesday caused be far away." Nor is it. This year the Leutles season legits on Washen

ington's birthday, February 22. Easter falls on April 9.

There is such a wealth of music today for this period of church devotion. Lenten for this period of chunch devolvon, Lenten contints and nutherars, special solon and chorus munbers for Palm Sunday, music for all of the services during Holy Week and, of course, the magnificent music many components have written for the great church

freat day, Kaster.

Chairmaters who realize the importance of their group's contribution to the church services begin to plan these Luxter and Easter zeason programs well in advance, If a cautalin is to be presented, an early start on rebearable is absolutely necessary, even short antilexas should be adequately prepared. Non is the time to decide on materials, exherants should be not in the next milk, exherants should be given in the next week or two.

In another note on these more estention

is called to a brand-new cantata for the choir's Easter program, Hail' King of Glory by Lawrence Keating Other notes amounte 69 Lawrence Scilling, Other nodes musource mes arrangements for the treble voice sec-tion of the rhuit, or for choirs composed en-titledy of woncrist voices. The 3.1 It Manueller Leaten cantata Pesafrare. Pardon each Pears, arranged by 3. C. Warbart, should prove arranged by 3. C. Warbart, should prove observances with order to be a series of the Marké celebrated Easber condata Virteey Devine in Mr. Wathurds arrangement for the Period of the Period Conference of the Conference of the Period of the Period Conference of the Period Confer

Derine in Mr. Warturst's arrangements for treble voice choirs.

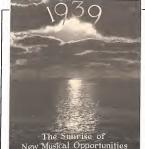
The Theolore Presser Co. catalog is rich in appropriate numic for Lend. Pall's Mo-day. Holy Week and Easter, There are con-tains that even the inexperienced choir can present with a little rehearsing constants. pessent with a little referencing; centalno, almost of controles proportions for the pronines of controles proportions for the proficient ctoir with trained solectes, Solect interms and card-outlesses, belliant antiterms
that may be used instead of a control
total may be used instead of the control
total may be used to the con e Sunday school.

All of these are listed in Folder P-1, a copon we organize the or in rober P-1, a copy of which will be sent FREE upon request. Single copies of any Easter music publica-tion may be had for examination.

Hail! King of Glory An Easter Cantata for Volunteer Choirs By Lawrence Kenting

Choir leaders seeking an Easter enutata which will meet the needs of the choir without trained voices will do well to examine out trained voices will no well to examine this new work by a composer, who not only is able to write with metadic and humanic interest, but who also knows the limitations

atterest, for any user arrows the manualous of the average small claim. The text has been written and selected by Mattle B Shamun, who has adapted Serip-tural quotations and drawn freely from aptural quotations and drawn freely freen nip-proprinte hyanes as her telling of the Rean-sertina stary. Besolve the character in the usual four-park humany timed veaves, there are short and easy aside, for separan, allo, tenor, and hose sections in musion. Of pur-be sound by those sections in musion, Of purticular interest is a three-part trio or characfor women's voices, and duets for soprimo not difficult and all parts me written within



micertainty, sorrows and hitterness gone and "good riddance" For me it was, confessfully, a hateful year. 1939 is here with glad

sise and assurance of new, more le, more rational, more construc-foundations for all, purticularly tive foundations for all, porticularly for you and your touse.

We pray that tolerance, patience and forebearance may forcere lead to the settlement of "anz" in advance, in the Spirit of Christ, instead of in the Spirit of Mars, after unifous have been annihilated. Time adjusts all

1938 with its strifes.

The prospect of more settled condi-tions in Europe has given new hope, tions in Europe has given new hope, new courage, new energy, new in-centive, and new ambition to everyone in Asseries. This ofreatly has pro-duced thrilling results The sales of pianos and unusural instruments have shown a startling increase. This issue of Tree Error, is 20,000 greater than

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### Hail! King of Glory (Continued from Page 67)

very limited vocal range. The composer in this way creates variety in the persona mee and reduces the amount of group rehearsal- necessary.

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Dr. Mores eral of the soln numbers have accompanying choruses. In this arrange-ment all of the chorus numbers will be asranged for three-part singing (SSA) with only occasional division of the voices for emphasis or to pro ride an optional note where he range is wide

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of counterpoint. It is a course seldom at-tempted by any but the most ambitious pdeuts Vot, modern developments in music

Yet, molern developments in unite composition made admitted executing in knowledge options and admitted execution of the contraction of the contra

## The Youthful Baritone An Album of Songs for Studio and Recital

When a composer sets out to write Assen a composer was out to write a same for buritours or layers, the first thing that comes to his anind, as a rule, is a robust, redirecting, or diametric runsical composition— with text to match. Lending visual arrivats of with text to mutch. Lenoning viscal artists of the concert platform, the screen and the radio the convert phonorm, the screen and the rathe have done named to popularize this type of seng from the Lange of factories to the hunand borror numbers that are the vogac

day. However, such surgs require considerable experience and an little voice study and train experience and menture voice study and trans-ing. To give such songs to the youthful haritone, soning near of bigh selood or en-lege age, would be exceedingly dangerous legs age, would be exercising uniferents. The attempt to sing them might result in necessaries injury to the young man's voice For external young singers in their first years of stable become sense saidly within their year limits. They sense stable within their year limits, and the sense the sense se Far better that young singers in their first

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abuves know where to hook for naterial that will stand the test of frequent use. At a time when interest in vocal culture is interessing almost daily, it is gratifying to find a cultertion of sungs that meets all the december. the demands in modern voice training.

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when music loving individuals est the establishment of the Theodore Proser Co., or when some such individuals leave see to ut more entaines are present with on exhibit of music publications at some bare sousie conference or convention in their hour My, if is not mansual for some of these in city, if is not nonsual for some of these ar-dividuals to pick up some of the present day panto methods and pinno collections for young pupils and exclaim "I wish such things or the slog three available when I was learning to slog the side." to play the piano, In every way the purpo student of to-day ha

many adjointings over the pinno beginners of skys gone by. They not only have the adva-tage of hearing so much good music through the ratio, through music activities in the pub-ide ratio, through music activities in the pub-ble selmins, and through community banks. Bribestrus, and charmers, but they also have made available to them, through gifted and killful arrangers, melections and characteristic The latest offering of this character is this

bunne Fragments from Famous Sympho Truckers will find this ulbum gives an excellent variety of study pirers, and over and abort such practical mages is the joy in muse wired if gives to the girl along in the serond grode of study by pushing it possible for lim to they on the market proposition of the re-tings of the proposition of the second pro-ceedings from some proposition of the second withings by such the glorious completes. Dailsare, Dronik, "To-tagabethy Schubert, Schu-mann, and To-tagabethy Schubert, Schu-mann, and To-tagabethy and the proposition of the pro-teed of the proposition of the proposition of the pro-teed of the proteed of the pro-teed of the proteed of the proteed of the pro-teed of the proteed of the proteed of the pro-teed of the proteed of the proteed of the proteed of the pro-teed of the proteed of the such practical usages is the joy in music Britans, Lycens, tanyon, mann, and Technikowsky.
Although designed for the young pinto starting the starting pinto.

rut we run see where many grown-up pinto-connecs, or pionists of very limited attain-Берзивечь ments, will find rujoyment through the will ments, will find enjoyment through the strender yet used tillifenth to play arrangement in this allium. We reverse have allowed that copyright extractions make allowed the control of the strender lands beyond the lands the strender lands beyond the lands beyond the lands the lands beyond the lands that the lands beyond the lands and the Passessen and the Passessen lands of the lands and the lands of and Its Possessions, who under a copy of this hand at the advance of publication cash pro-of 50 cents, postpoid will obtain splendid value so nominal in cuttay.

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known. As composer, and as effect and are sunger of other composers' works, he was an important contributor to the literature on important contributor to the for this "King of Instruments" I for the "King of Instruments" His editors for the machen organ of the works of Dubos Bizet, Lemmagre, Wisley, Guilmant, Masseyd, Rubinstein, Mexer-Helmand, etc. arc csp. noteworths A five-volume redication of Flagler's ord

compositions editings and arrangements wars has been highly favored by organ rous this collection the present volume for iron selected Capos of The Organist's groundly may be ordered now in advance of multiple and the collected now in advance of the collected now in the collected publication at the special cost paier of cents, postpaid The sale of this book postpaid The sale of this book postpaid to the U.S. A. and Its

### Ten Studies in Black and White By Mana-Zurca



Allured by the universal popularity of the technical studies by such writers to Lorschborn, Heller, Clementi, Crance, von Billow, and perienced tencher-composers have tried to arbitro equal success with their own etforts in the same direction Rarely have they ucceeded. Successful successed. Successful writers, such as those base mentioned, had the rare gift of achiev-ing just the right blending of melody and technical worth that has made their needs to enduring and assures them of long future

Therefore, we feel pound to be able to autreouve, we test proud to be 100° 10° timeunce the coming publication of ten orig-ical studies by a modern writer; studies which as feel sure have the essence which takes for long usefulness and popularity. These are by Mine. Manu-Zucen, a high-grade tender, concert pianist, and composer grade tencher, concert pianisk, and composed already self known to mosfern musicisms. The studies are of fourth grade and have the following titles, and characteristics: A Mery Scrae (melady and uncompaniment in legate style): A Shy-Line (to develop the stretch of the humil): The Durcing Spray (rhythmical wrist attack); starrato): 1 Sex-Score (left hand arregge staction; A See-Seepe (left famil appendix study with right land melule); A Special Scene (study in thythm); Stall Life (legato study); Clouds Over the Overa (double notes); The Fountain (study in veturity); and Floures in Bloom (study for quick new book will be a we

to the Marie Mestery Series, These wishing to obtain single copies at our special atvance of publication each price of 20 cents.

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### Spring Programs

At about this season of the year various departments in the Theodoir Presser Co. no-busy serving the foresighted individuals who are planning well phend on Spring Programs. one department the orders and requestor selections show that school nousie toss, junior choir directors, choral rich con-ductors, and others working with vorul en-sembles large and small are getting their unierals together.

Mature groups, of course, want good things worthy of the standard they have restablished and these things we can supply, Just as core ful attention, however, is given to the choral requests for younger singles where it means to much to have meludious singuistic things which they will enjoy doing, and which their not too discriminating music ami ences will like. Many suitable chorners with riarming Spring messages in their text are smeng the things available to such groups Over in the Sheet Music Selection Department during the month of January and containing on through the Spring months will be loaned many requests for selections of measurements. terials which ternite which progressive tembers want for purposes of hardding up an interesting Spring Recital Programs for their piane pupils. Some buckers work out very attractive Programs on carrying the Program along in some spethe pupils is keeping with the whole moud of It is an easy matter to select piece

titles which make it possible to have a with make it possible to have a wall be Bush Revital". "A Flourer Recital" A Matthe Revital". "A Bink and Blosomas of Spring Revital". or some other striker designated type of secial. There is a mixing designated type of secial. Revital real stretch for young musicians. Burds of Peathers by Mildred Adair which pro-vocal solor, as well as pamer-solar, a visita The yeard solic as well as pinnersolor a violin impler, some pinco rissentit innulaes, and a top Nordon number. This sketch as well as various types of recitals muritioned may be columned if desired by esentinges, where on a mink wer, results of crepe purer. Other radials of the columned of many property Other publications which provide merful and ried are Around the Maggade, A May Day Postival, with eight purpo anothers two yeard elections, with eight pitting anothers by William Beines Aleric of the Floures pinns she al-litin. Spray. (Anound the Year with Music Series). in allows, and The Meltony Pat. paner

Let our expert selectionists help vim find suitable nuterial for whatever type Spring Pragram you are planning. You may name specific publications which you would like to have sent to you for examination with return urivilenes, and you may submit such specific requests, or, entirely apart from any specific requests, you may describe your needs and ask that suitable outgestions be sent to you on approval

## All-Classic Band Book

Arranged by Erik W. G. Leidzen Arranged by Erik W. G. Leidzén.
First amountement in lest month's Erron
el this forthronting publication for hand
frompitt quick, response tress handleaders, interested in modern materials. Alrendy familier
with the Irffilmit and skirild transcriptions
by Erik W. G. Leidzén, through his many
impuritual publisheric wicels, evalers, know in important parameter worse, routers allow a advance what may be expected in this volume prepared to meet the needs of the elementary

As the title suggests, the contents have As the title suggests, the contints have been denon entirely from the classic com-more, and represent a careful selection from pusers and represent a cureful selection from minia kingvid comparitions not available in other culter time for bourt. Hayda, Schmitten, Schmitter, Handel, and Baria me each research with two typical selections in Lindalet from Berchaven and Reverie from Meinheistelm are characteristic of these com-Memirisanian are characteristic of those com-posers, and it illthe-known sout of Mozart supplies the gens Blusfany Roses Other com-posers included are Gluck, Venti, and Mar-

As would be expected, the instrumenta-tion is complete for the modern school hand. The conductor's sever provides a playable piano part for per-rehensal study and o equate short score on two ally-adequate short score on two staves too andurting. All entries are marked and rues officiated. Complete instrumentation fol-

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and E-flat Horn (Alto) 1st Translone Srd Trombone 1st and Stod Trombone (Trible Clef) 3rd Trombone (Trible Clef) (B-fint Base Spycykone, or B-flat Rass) Baritone (Base Clef) (Euphoniane) Baritone (Trible Clef)

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## THE JUNIOR ETUDE

Edited by ELIZABETH A. GEST



### The Keyboard Traffic Line By Gladys M. Stein

"I no wish my teacher would not fuss so about my hand position," Frederick grumbled to his mother, when he had returned from his piano lesson. "She said that if I would play in farther on the keys my fingers would not flatten out so much, and that my thumbs would rest on the keys instead of slipping down over the edges." "Why don't you draw a traffic line on

the white keys of the pigno, and then try to hold your hands so that the finger tips will fall on the inside of this line when you play?" suggested his mother.
"That might help," admitted Frederick, as he reached into his desk for a ruler

and pencil to use in marking the line on the keyboard



Frederick drew the traffic line exactly one inch in from the outer edge of the piano keys, and then, by keeping the tips of his second, third, fourth, and fifth fingers inside this line while practicing, he oon overcame his flat finger troubles and developed a really good hand position.

### A Musical Flight By Janet Nichols

WHEN YOU START to practice anything new (or old for that matter) pretend that you are on a "Musical Flight," for you really are, and realize that it is your job to make

Of course before the flight is attempted the plane must be an perfect mechanical condition; that is, your attention must be concentrated on the task, and you must know the exact course that you are to follow, which means you must understand every detail of the musical passage so that it can be executed flawlessly.

Trial flights are made many, many times by mexperienced pilots before they are permitted to do a long distance flight. Like-wise the musician, in his "Musical Flight," should attempt not more than a phrase at a time. If there is any hesitancy within the phrase we will consider that the pilot has flown into an "air pocket." Of course it would be better if the "air pocket" could be avoided but they are to be preferred by far to a complete crack-up, which would indicate that the musical pilot had broken down in the middle of his journey. If every about him it could not happen. Such pilots are never able to make successful long dis-

If you want to learn how to keep your mind on your nusical task you should play this game of "Musical Flight." It will teach centrated effort is worth twice the time The Shepherd Sings Folk Songs In New Mexico By Marjorie Knox

Across the blazing crackling campfire, of the Navajo Rescreation, where coal is, around which they sat that dark loosely missed in New Mexico. But probably, it night, Childs, the small Mexicon box, spoke actually originated in Central Mexico to his new friend, the shepherd.
"It is very kind of you, Schor, to let me

rest here in your camp tonight. It is a long way to the city where I am taking my burro, packed with my mother's newest voven blankets, and my father's fresh garden vegetables. He is very tired, too." Chido glanced toward the animal strolling contentedly in the dry red pathway in the partial shadows beyond the circle of fire

It is good to have a visitor," cried the Shepherd "My wife is the loneliest in New Mexico, for I am out in the bleak cilderness away from my people for so many months at a time. You see, I have with me only that large flock of slieep, two dogs, and my Mexican peon cook. These do not fulfill my desire for company so I resort to thinking up new folk-songs or remembering old ones. I sing and play them to pass the lowely hours away. Chido clapped his hands. \*Tell me about

them-and sing some-too," The Shepherd smiled and began immediately "Folk-songs are those which have originated among the native people of any country. The Mexicans and Indians of New Mexico sing many of these, but the shepherd, having more time, produces most of these songs. From behind a rock, the Shroherd drew forth a crude looking object that appeared to be a giant jews-harp This is the instrument that is confined to the sheep camp. It is called a "bijuela"

and is formed in the same manner as a small iews-harp, only, as you can see, the bow frame is three feet long. This string is made from a guitar gut But before I got this instrument, I made one of my own from a stiff weed stalk and a linen thread." ndeed," said Chido,
"Like all Mexicans," continued the Shep-

herd, "I have a natural talent for playing other instruments—the simpler ones such as the harmonica, guitar, and the accordion."
"Sung a folk song," demanded Chado,

"I will sing The Chargoal-Man, a quaint little song which is supposed to have come from El Pino, a truy bamlet on the edge

where charcoal burners are a part of the landscape." The Shepherd, accompanying hamself on the brjuela, sang the following

## L'EL TO THE STATE OF 61.77.121.77

The Charcoal Man

Chido clapped his small brown hands. T like that song-mucho!" te that song—mucao:
"Most of the New Mexico folk-songs are love songs. Most of them are sad and in a

minor key. The comical song is rare. Sometimes the words of a song express a philosophy of life" The Shepherd strummed his bijuela a minute, then spoke again. "The New Mexican is not a good singer Perhaps it is because the very dry atmos-Pernaps it is occative the very dry atmos-ahere of this State affects his throat and gives him a busky, unmusical voice. The Mexican is a master of rhythm, but he persists in slurring over his notes. Conespressione (with expression) means, in his conception, to clamber for the leghest possible patch his voice can reach. In doing this since piten in voice out reach. In suring time his tones become misal and distasteful to the car of a good musician. But there are a few good singers and, consequently, their

songs are very sweet." Tonight, upon the mesus across the river from here, there is a Pueblo Indian tending his sheep. Often we meet as we did to-day as we roam this open country did to-only as we town one open country. Contrary to the Mexican, the Pueblo knows Contrary to the are seen, the Pheone Know, how to sing. One time while we rested to gether, he sang for me a corn grander's gemen, ne sang no me a corn grunder's song that the Pueblo Indian sangs while he grands corn into need between lava slabs. "Shall I sing it for you?" And he same

"Shall I smg it so you. And ne sang several other charming folk-songs, also. Chido listened quietly. Then as the Shepherd finished, the boy yawned and the two lay down and went to skeep as the campfire crackled on into the starby might

### Modern Music By Carmen Malone Inst listen to the sound all things everywhere; There's music in the air.

There's rhythm in the way the raindrops patter down; and in the way the winds swish limbs of trees around. There's music in the phone-wires near a country lane; in crossing signals of a swiftly moving train. How different is the pitch the mornmg whistles blow; or bonking horns on cars, as down the road they go. A steel gate loudly clangs: is its pitch A or B? \ balky bydrant turns; is its pitch F or G?

Just listen to the sound Of all though everywhere; There's music in the air.

## Harold's Machines By Leonora Sill Ashton

"I LIKE to play with automobiles. I like machines that have different parts in them to make them go." So said Harold to his music teacher.

Come over here by the window, Har-old said Miss Davis, "And I will show you a fine natchine." Harold jumped up on the window seat

and peered out of the window, but the road in front of the house was empty.

"Where is it?" he asked. "I don't see

Miss Davis pointed to his own small brown bands, "There are some of the best machines that were ever made," said she They have very excellent parts connected with each other by links," Now, let us see how many different mes we can count."

Miss Davis pointed to the brown bands again. "Here are the fingers, Each one seconflowed of three parts connected with fine strong links. The last of these three links connected to the last of these three links." links connect the fingers with the bands They have a name—the knuckles."

Then we come to the larger parts of the machine. The hand is able to move to and fro by means of a wonderful link. called the wrist. The wrist also councels the hand with the forearm; and the forearm in turn has a large link—the elbowwhich connects it with the arm. The arm has a yet larger link, the shoulder, which connects it with the body Harold looked at his two brown hands and he felt of his arm and shoulder and

"It's got parts all connected just like an automobile or any other machine, hasn't

answered Miss Davis "There is one thing, however, that makes this boly different, and the best kind of a machine I thank, that ever could be made. The heart which tells you how to guide the different parts is made of it, instead of outside. guess you're all right about it," said Harold Then be jumped down from the window scat and started for the pants. "Come on I want to practice," I should all want to machines go



WAYSIDE SCENE IN MEXICO

Be a good Musical Pilot and you will

## IUNIOR ETUDE-(Continued)

### Minnie's Musical Arithmetic (For Very Little Juniors)

## By ALETHA M. EONNER

Truts is Minmie speaking; I love music dearly but how I do detest arithmetic! No, I should put the deteating in the past tense, if you know what I mean-but let me

I had not been studying music very long when one day my teacher said that in order to play or sing well one must learn to keep time, I asked her how this was done, and then she introduced me to the Note Family -Whole, Half, Quarter, Eighth, Sixtoenth and Thirty-second. Then it was I found that music is marked by a time signature, such as two-four, six-eight, four-four, or some other fraction olseed at the beginning of the Staff House.

The bettom number gives the names of the one particular Note Family living in the house, while the top number tells how many of these Note folk may crowd into the different rooms, or measures. If, for example, the Time Signature is

four-four, it means that the Quarter-Note Family lives within, and that four of them may stay in a Measure-room. asked my teacher how they managed if they had a party, and invited in the neighnotes, such as the Eightlis and Six-

teenths. She thought that was a good quesbee and explained that since the Eighths are only half as large as the Quarters, and

M. Katrle Von Jount (Age 15).

## the Sixteenths are so small that four of

them can occupy the space of one Quarter, It was quite different though when the

Whole and Half Notes called, for the Wholes are very stout-four times the size of the Quarters, so only one could squeeze in the measure holding four of the home folks, and the Halves are almost as fat, or twice as big as a Quarter Note, and only two of them could get in the room. My tracher then asked me how many neighbors might find standing-room in a four-four necessire, and I said that if a Half came into the measure, there would he space left for only one Quarter and two Eightles; or that the Quarter might stay

out and let the two Eighths and the four Sixteenths in with the Half. Then Miss Frances, my teacher remarked that I must "good in arithmetic," as that was a corcould hardly wait to get home to tell mother about it, as she had always said I was "hopeless in fractions"! And believe it or not, but from that day I began really

to study and to be interested in arithmetic, to statty and to be interessed in a righteet, as I wanted to "live up" to my music teacher's compliment, so as to be worthy

# Letter Box for James 27th in the wirely like of histories of called manage people and offer of histories of called manage people and offer of histories of called manage people and offer of histories of called manage of the histories of th

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## ? ? ? Who Knows ? ? ?

What is a polonaise? Who wrote the oratorio, "Crestion"?

 When did Debussy die?
 When did Debussy die?
 If the supertonic of a major scale is C-sharp, what is the signature of that How many measures are in the Star

Which composer was born in 1797 and died in 1828? What is meant by con gravis?

8. Is Iturbi a composer, conductor, pinnist 9. What nationality was Edward Elgar? 10. What instruments comprise the brass

choir in a symphony orchestra? (Answers on this page) Prize Winners for Broken Letter

## Age three and a half years Honorable Mention for Broken

Letter Puzzle: June Steidinger, Sata Cable, Lib. Mac Sinnar, Grace Laisen, Marjorie Chipper, ecil Seigler, Thomas Petrik, Massa Candin, Virgina Hunnel, Bertha Rect Anne Marie Frielly, Darlean hn E. Price, Edith Doring, Patricia Fax Madigan, Lora Stecker Elevabeth on Julia Johnson, Lola Wallsen Mary Katherine Bayless, Theo-

Rita Sue Sheahan, Missouri

## Puzzle: Class A. Nancy Zanolli (Age 15), Con-Class B, Glory Ruthe (Age 12), Illino Class C, Frances Suiten (Age 9), Vir-

Answers to Who Knows I. A stately court dance, originating in

 A stately court dance, originating in Poland 2. Haydin 3, 1918. 4, Five sharps, 5. Turty two. 6, Schulert 7, With grace, 6. Turty transition of the following of the gracefully 8, Prinast and conductor 9, English 10, Trumpters French Horns, Prombons and Tabas

## Junior Etude Contest

THE JUNIOR EYEDS Will award three pretty prizes each month, for the best and neatest original stories or essays, and for answers Any boy or girl under sixteen years of

age may compete, whether belonging to a Intrior Club or not Class A, fourteen to sixteen years of age; Class B, cleven to under fourteen; Class C, under eleven

Put your name, age and class in which have anyone copy your work for you, ou enter, on upper left corner of your poper, When clubs or schools compete, please you enter, on upper left corner of your paper, and put your address on upper right cor-

Do not use typewriters and do not

ner. If your contribution takes more than one sheet of paper, do this on each sheet. Write on one side of paper only.

### The Inside of My Piano (Prize Winner)

produced. Office I wish I come get been my plane to are what happens. I would be here in-life being sign, test I can isso hig-generative fixerina (Apr 9), Class. C.

### Honorable Mention for October Essays:

Mary Brukson, Albe Willing; Almee Karl;
Racelle Statiri; Solita Dribon; Marico Mc
Garry; Alma; Parick Dribon; Marico Mc
Garry; Alma; Parick Corbert Almare,
Nolsen; Sydley Bell; Anta Sherman; Elbeded Thermon; Alea Willeman; John Willing;
Hitz; Elfreja Breasce; Hiesor; Resista
Lettis Herdman; Hajdy Agricon; Mary
John Christian; Hajdy Agricon; Mary
John (1997) Alma Dribert;
John (1998) Alma Sherman;
John Maricon;
John (1998) Alma Sherman;
John (1998) Almaren;
John (19

### Letter E Puzzle By Stella M. Hadden

I to 2, the Muse of Music 1 to 3. English Composer 2 to 4. A Musical Study

### Answers to Broken Letter Puzzle in October:

FAUST, CARMEN, PARSIFAL, LOHENGRIN, AIDA, RIGOLETTO, TANNHAUSER, NORMA.



San Francisco, California

Subject for story or essay this month, "My favorite composer," Must contain not over one hundred and fifty words, and must be received at the Junior Etude Office, 1712 Clostout Street, Philadelphia, Pennsylvania, by January 18th, Names of prize winners and their contributions will appear in the April issue. The thirty next best contributors will receive honorable

## mention.

have a preliminary contest first and submit

Competitors who do not comply with all of the above rules will not be considered.

### The Inside of My Piano (Prize Winner)

Cyttle North in type there are the limited of a country for the property of the country for the fast fast and the client works for the fast fast and the client and the country for the fast fast and the client of the country for the countr

birmetty.

Parmitta Hanson (Age 15), Class A,
Washington

### The Inside of My Piano (Prize Winner)

(Price Winners)

The case of we 1930 consists of two sides made up of buyly this stripe of wood, best in consists of the price of wood, best in the price of the other price of the price o rib and the or the present the space of the present the present

### Anagram Tunes Game By Gertrode Greenhaleh Walker

THIS CAME necessitates some preparation. Cut pieces of mamuscript paper into one half inch or one inch someres. Upon each square write a note, flat, rest, sharp, accidental, dot, or in fact, any character used in music notation. Make many dambeates After players are seated around a table put all characters in a pile in renter of

table Each player silently thinks of a tune very years, people are playing) after which he pulls one character out of the pile If he can use it he keeps it; if not, The one first completing his truc or

Suggested times are. Imerica: Star Spin-

## CETTERS FROM ETUDE FRIENDS

### How Flowers Taught Sybil to Count

To The Evenue.

Schill, an challet year old, waset, but "distlaters Schill, an chall year old, waset, but "distlaters by the counting, littlaters have by nurribus, proposed to the proceedings of the proc

mixtee. To did in home, she carried put mix flowers, but also, a thought. She must have done a bright of abilities, for over a naise fill I need to necessary to be a superior of the state of the state

## An "Etude Room"

To THE ETTEL 1. HERC KOOM

TO THE ETTEL 1. HERC KOOM

TO THE ETTEL 1. HERC KOOM

MOTOR THE 1. HERC KOOM

M

### Music Extension Study Course

(Continued from Page 20)

sharply defined while the tonal values of the piece as a whole are on the light side. well marked rhythm is the result of proper accents and proper phrasing. Do not forget that the phrasing has a decided influence on the rhythms.

And of course the degree of tone is

ontrolled by the amount of force expended whether it be finger, wrist or arm touch. For the rest, simply follow the marks as given and proper interpretation is

### EVENING BELLS By Opal Louise HAYES

This piece is of about grade one-and-ahalf and should be played in show tempos and descriptive manner. The ringing of the bells is heard at intervals throughout the text. Strive to produce a hell-like tone by intention of the title.

### HAPPY HANS

By Oure P Expres This little Dutch Dance is so full of cheer and good lugger that it is practically impossible to play it in any other than a Do not stint the accents and give plenty of significance to the notes bearing the

marcate marks. They all indicate the tapping of the wooden clogs in the dance the right hand chords throughout the meas-

The zimento mites of the accompani-ment preserve the rhythm of the dance and should be clipped off sharply against the sastenute of the upper voice

No man has too much talent to be a musician; must men have too tittle-

## Earning a Living Through Singing

(Continued from Page 18)

of the station, and talk your ideas over with him. Be willing to sing for nothing motil you lose the feeling of strangeness and

embarrassment before the mike An enterprising young singer thought up a good idea for a ratho neogram which included source and then went around the small town in which she fived until she advertising managers of several firms who were not on the air and asked if they would be interested in paying a reasonable sum for a little such advertising. She explained

thoughts, feelings and moods is their speaking voter. The same vocal principles and

methods apply to the speaking years as to the singing voice. Add to this that every huntan breast bides a secret desire to sing Now that it is a known fact that a naturally and easily produced voter always gives obssure, inhibitions begin to break down and these people develop their own self expression. Even if it is only to sing in a chorns or to sing around the house, they want to do it acceptably well so as to

to a futtle steril any of the steril in the combination no one would say very man. The lides struck fire during high year combination in one would say very man. The lides struck for during high year classes that end up with and she wan sufficient cologoration to cover a susminary "sing" and a social evening

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The American space and the collect of the

The Two II reduced to the control of the control of

Chopin, His Life and Letters By MORETZ KARASOWSKI

(b) Morry (b) Commercial (b) Above (b) Commercial (b) (b) Commercial (b) (b) Commercial (b) (b) Commercial (b)

## Songs of Praise

William Reeves, London, Ent-

Ry Lau is E. Daniets

Oxford University Press.

## Fretted Instruments

Department (Continued from Page 60)

The thrill of singing is the greatest juy the steel To obtain good all round results it i essential of course to have a good guital as an inferior instrument will milling the best efforts of the player. Use only of best strings obtainable, made of bratte of copper wire and all wound strings should be of the polished kind For the Havailen autar a beavier string than those used on the Spanish guntar is preferable, and man players use a regulation second string for

Keep the strings free from rost by wife

ing them with a winder cloth after play

ing: and place your guitar in its case when

member that we are always ready to see

with any problem that might seem to difficult to solve

it is not in use In conclusion please of

As Strauss Advises Stravinsky

"You make a mutake in beginning your pure plants-sine: the public will "You make a mistary in organized your pure paintsoline; the public will not listen. For should attouish them with a sudden crash at the public will After that they will follow you and you can do whatever you like."

## Next Month

THE ETUDE for February 1939-An Issue of Surprise Second in the freelye month chain of Supernumbers at THE FELLING



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the station for also paying herself more than she would have earned clerking from other and another, until she carned more in a work than she otherwise would have council in a year.

fully demonstrate, you should be able to teach. People are becoming more and more

And there is still another string to your

The third or stagging to the lettertest just life, to one who follows his tirge to enter that field. It is a field that every one ter mas standing at the threshold of a recognizers as transming as the threshold of a universal awakening. Start in now and grow up with it. What with a church job, felies a constant contrast to the radius and the growth of the church interest of the church of the church interest of the church interes grow on some broadcasts and some teaching, the average surger may be still

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